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MOUNT HOLYOKE COLLEGE

DEPARTMENT OF ART

COURSES VII AND VIII

HISTORY OF ITALIAN PAINTING

OUTLINES AND REFERENCES

BY

LOUISE R. JEWETT

PROFESSOR OF ART

SOUTH HADLEY, MASSACHUSETTS

1908

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NOTE: These lists have been prepared as a guide in the use of photographs and books. They are necessarily incomplete and in some cases they will doubtless require modification when tested by use. The references are based chiefly on books in the art library of the College although a few other works accessible to students are included. The books referred to are of many kinds; their scope and relative importance will be indicated to the class.

The topics suggested for study are arranged in three groups designated A, B, C. These letters have the same meaning throughout, i. e.

A. OUTLINE OF CLASS STUDY.

B. SPECIAL TOPICS.

C. RELATED TOPICS: History, Arts other than Painting, etc.

Additions to any of these groups can be made without altering the general plan and the outlines may thus serve for more advanced and critical study than is possible in an introductory course. Certain references have been included with this purpose in mind.

L. R. J.

Mount Holyoke College,
September, 1908.

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GENERAL REFERENCE BOOKS

Berenson, B. *Central Italian Painters of the Renaissance,* 1902

Berenson, B. *Florentine Painters of the Renaissance,* 1901

Berenson, B. *North Italian Painters of the Renaissance,* 1907

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Blashfield, E. H. and E. W. *Italian Cities.* 2 vols. 1901

Blashfield, Vasari. See Vasari, Blashfield ed.

Brinton, S. *Renaissance in Italian Art.* 3 vols. 1898

Brown, B. *Fine Arts,* 1896

Bryan. *Dictionary of Painters and Engravers.* 5 vols. 1903

The alphabetical arrangement of this work makes special reference to each artist unnecessary.

Cartwright (Mrs. Julia Cartwright Ady). *Painters of Florence,* 1901

Cole, T. engraver and W. J. Stillman. *Old Italian Masters,* 1892

Crowe and Cavalcaselle. *History of Painting in Italy*

Old Edition. 3 vols. (C. & C. Old ed.), 1864

New Edition, edited by Langton Douglas. 2 vols. published (C. & C. New ed.), 1903

Crowe and Cavalcaselle. *History of Painting in North Italy.* 2 vols. (C. & C. North Italy), 1871

Frizzoni, G. *Arte Italiana del Rinascimento,* 1891

Jewett, L. R. *Masterpieces of Painting.* Key Book III in Freeman Series, 1906

Knackfuss und Zimmermann. *Allgemeine Kunstgeschichte.* 3 vols. (K. & Z.) 1900

Kugler. *Handbook of Painting, Italian Schools.* Layard ed. 2 vols. (Kugler) 1869

Lafenestre, G. *Peinture Italienne*

Michel, A. *Histoire de l'Art* (in course of publication) 1905

Milanese, G. Vasari. See Vasari, Milanese ed.

Morelli, G. *Italian Painters in German Galleries,* 1883

Müntz, E. *Histoire de l'Art pendant la Renaissance.* 3 vols. 1889-95

Müntz, E. *Précurseurs de la Renaissance,* 1882

Muther, R. *History of Painting.* 2 vols.

Reinach, S. *Apollo,* called also *Story of Art throughout the Ages*
Classified bibliography at end of each chapter

Reinach, S. *Répertoire de Peintures (1280-1580) 1046 gravures*
Outline illustrations for the identification of paintings

Springer, A. *Kunstgeschichte.* 5 vols. 1901-1907

Symonds, J. A. *Renaissance in Italy: Fine Arts,* 1888

Van Dyke, J. C. *History of Painting,* 1897

Vasari. *Lives of Seventy of the Most Eminent Painters, Sculptors and Architects,* by Giorgio Vasari, edited by E. H. and E. W. Blashfield and A. A. Hopkins. 4 vols. 1896
(Vasari, Blashfield ed.)
For annotated bibliography to 1896 see vol. 4, p. 333ff

Vasari. *Le Vite de'più eccellenti Pittori, etc.* Ed. G. Milanese, 9 vols.
(Vasari. Milanese ed.) 1906

Vasari. Translation of *Le Vite* by Mrs. Foster. 5 vols. 1855
This work lacks modern annotations but may be helpful to students using the Italian text.
See comment in Blashfield ed. Preface vi

Venturi, A. *Storia dell'Arte Italiana.* Vols. 1-5 (others announced)

Wölfflin, H. *Art of the Italian Renaissance*

Woltmann and Woermann. *History of Painting.* 2 vols. (W. & W.)

PERIODICALS

American Journal of Archaeology

Burlington Magazine

Das Museum

Gazette des Beaux Arts

Masters in Art

Rassegna d'Arte

Studio

HISTORY OF ITALIAN PAINTING

OUTLINES AND REFERENCES

EARLY CHRISTIAN PERIOD, CENTURIES II, III, IV

THE CATACOMBS

Paintings in the Catacombs, examples

Catacomb of St. Priscilla, Rome

Cappella Greca, II century, see Venturi, I, fig. 2-5

Catacomb of St. Callixtus, Rome

"Stanza dei Pesci," III century

"Stanza d'Orfeo," IV century

Chapel of the Four Evangelists

For other examples see references below, especially C. & C., Lowrie, Michel and Venturi

References

Burlington Magazine, VI, 286-293, J. P. Richter, Early Christian Art in the Roman Catacombs

C. & C., New ed. I, 1-19; Old ed. I, 5-8

K. & Z. I, 334-347

Lafenestre. *Peinture Italienne,* Ch. I, § 2

Lowrie. *Monuments of the Early Church,* 187-247

Michel. *Histoire de l'Art,* I, 1 pte., 1-37, 52-58

Springer. *Kunstgeschichte,* II, 1-19

Venturi. I, 1-38, fig. 1-17

W. & W. I, 151-164

General description of Catacombs

Hare. *Walks in Rome,* 317-333

Lowrie. *Monuments of the Early Church,* 23-47

Von Reber. *Mediaeval Art,* 1-15

Young. *Story of Rome,* 95-115

A. Decorative purpose and character of the catacomb paintings

1. Forms and divisions of wall spaces in catacomb chambers

2. Painted decorations; subjects represented, iconography, symbolism

3. Arrangement of designs, characteristics of drawing and color

4. Significance of these works

"Ainsi se préparait silencieusement, dans la nuit, par les mains inhabiles de pauvres ouvriers traçant de pieux symboles sur des tombes à la lueur confuse des lampes, l'esprit nouveau qui, après de longs siècles d'attente, comme un germe longtemps endormi sous terre, devait plus tard animer la peinture italienne. Entre la façon de comprendre la figure humaine qui fut celle des naïfs ouvriers des Catacombes et la façon de l'exprimer qui appartint aux artistes savant de la Renaissance, la similitude est profonde et frappe les yeux les moins clairvoyants. C'est la même simplicité, la même pureté, la même grandeur de formes embellies par le souvenir de la beauté hellénique en même temps qu'ennoblies par l'exaltation de la foi chrétienne. Dans ces souterrains abandonnés dorment les vrais ancêtres de Giotto, de Masaccio, de Fra Angelico, de Raphaël." Lafenestre, *Peinture Italienne,* 22

"The filling in of a poetic framework from which the imagery that once informed it had faded away, with a fresh imaginative content drawn from another cycle of forms, was the problem which the first Christian artists had to solve." Wickhoff, *Roman Art,* 3

B. Comparison with pre-Christian mural painting, Etruscan, Pompeian (Greco-Roman), and Roman

Baumeister. *Denkmäler,* II, article "Malerei."
Martha. *L'Art Etrusque,* Ch. XIV
Springer. *Kunstgeschichte,* I, 150-178
Weir. *Greek Painters' Art,* 289-346
Wickhoff. *Roman Art,* Ch. IV

C. 1. Historic considerations

Spread of Christianity
Beginnings of Christian art

2. Sculptured reliefs on early Christian sarcophagi

Lowrie. *Monuments of the Early Church,* 252-270
Michel. *Histoire de l'Art,* I, pte. 1, 59-70, fig. 34-42
Venturi, I, 419-443, fig. 170-218

MEDIAEVAL PERIOD, CENTURIES IV-XIII.

MURAL MOSAICS IN CHURCHES AND BAPTISTERIES

I. Early Examples, Centuries IV and V, patronage of Constantine, Theodosius and Galla Placidia

Santa Costanza, Rome, IV century

Plan: Venturi, I, fig. 62, Lethaby, *Mediaeval Art,* fig. 9
Details: Venturi, I, fig. 63, 65, 90-100

Baptistery of St. John Lateran, (San Giovanni in Laterano), Rome

Venturi, I, fig. 107, Mosaic in little chapel of St. John the Evangelist, adjoining Baptistery

Santa Pudenziana, Rome, Apse Mosaic, 378c-395, much restored

Cf. Apse Mosaic of Old St. Peter's, known by drawings, see Zimmermann. *Giotto,* I, fig. 2

St. Paul without the Walls (San Paolo fuori le Mura), Rome, Mosaic on Arch of Triumph, end of IV Century, much restored

Tomb of Galla Placidia, now called SS. Nazario e Celso, Ravenna

Venturi, I, fig. 68, 112, 113
Ricci. *Ravenna,* fig. 2, 33, 37, 38, 39

Baptistery called San Giovanni in Fonte, Ravenna

Venturi, I, fig. 114-117
Ricci. *Ravenna,* fig. 31, 40, 41, 42

II. Examples, VI Century, patronage of Theodoric the Ostrogoth and Justinian

Sant' Apollinare Nuovo, Ravenna, Mosaics of the Nave

Venturi, I, fig. 123-125
Ricci. *Ravenna,* fig. 52-80

San Vitale, Ravenna, Mosaics of Apse

Venturi, I, fig. 118-122
Ricci. *Ravenna,* fig. 83-99

Sant'Apollinare in Classe, Ravenna, Mosiacs on Apse and Arch of Triumph, (finished toward end of VII Century, restored)

Ricci. *Ravenna,* fig. 12, 13, 14, 107

SS. Cosmo e Damiano, Rome, VI Century, Apse Mosaic

III. Later Examples, Centuries VII-XIII, showing decline and then revival of this art

Santa Agnese fuori le Mura, Rome, VII Century, Apse Mosaic

Santa Maria della Navicella, Rome, IX Century, Apse Mosaic

Venturi, II, fig. 191

San Clemente, Rome, XII Century, Apse Mosaic

San Marco, Venice, Centuries X-XVI, with recent restorations

Cappella Palatina, Palermo, Sicily, XII Century

Cathedral of Cefalù, Sicily, XII Century

Cathedral of Monreale, Sicily, XII Century

Santa Maria in Trastevere, Rome, Apse Mosaics

Scenes from Life of Virgin, under the half-dome and arch by Pietro Cavallini, XIII Century

Santa Maria Maggiore, Rome, Apse Mosaic by Jacopo Torriti, XIII Century

Cathedral, Pisa, Apse Mosaic by Cimabue, XIII Century

References to Mosaics

American Journal of Archaeology, July-September, 1906, 251-281
Blashfield. *Italian Cities,* I. Ravenna, (for impression of color)
Cole. *Old Italian Masters,* Ch. I

C. & C., New ed., Ch. I, II
Journal R. I. B. A. 1901, 221, C. H. Townsend, Art of Pictorial Mosaic
Kugler, I, Ch. I, II, III
Lafenestre. *Peinture Italienne,* 25-37
Lowrie. *Monuments of the Early Church,* 292-333
Michel. *Histoire de l'Art,* I, pte. 1, 38-52, 70-94, 163-204, Bibliographie, 94
Ricci. *Ravenna,* monograph in Italian, many illustrations
Springer. *Kunstgeschichte,* II, 23-28 (Rome), 48-57 (Ravenna)
Venturi, II, 394-436, III, 870-878
Zimmermann. *Giotto,* I, 1-53

A. Mural mosaics, use, beauty, significance
   1. Technique of mosaics, materials, color
   2. The Basilica Church
      a. Plan and divisions; atrium, narthex, nave, aisles, tribune or apse, arch of triumph, transept, clerestory, roof
      b. Principal fields for mural decoration in a basilica; arch of triumph, wall and half-dome of apse, frieze, panels in clerestory
   3. Buildings of "central type"; baptisteries, tombs and chapels
      a. Plan, vaulting, dome
      b. Fields for decoration in interior; arches, lunettes, vaulting, pendentives, dome
   4. Relation of mosiacs to their architectural setting
      Adaptation of design to its place
   5. Study of examples, see above
      Subjects represented, iconography, symbolism

B. Comparison of earlier with later mosaics

Arrangement of subject

Materials, colors, technique

Suggestions of landscape and architecture

Cosmati work, so-called, technique, use

MURAL FRESCOES. EARLY EXAMPLES

Sant'Angelo in Formis near Capua

San Francesco, Assisi

Upper Church, Works by Pietro Cavallini, Jacopo Torriti, Cimabue and others

Lower Church, Madonna and Child with Angels, Cimabue

Sta. Cecilia in Trastevere, Rome, Choir of the Nuns

Last Judgment and other frescoes, Pietro Cavallini

See Venturi, V, fig. 121, 122, 123

For other examples see References

References, Early Frescoes

C. & C., New ed. I, Ch. III, especially notes by Editor

Michel. *Histoire de l'Art,* II, pte. I, 450-457

Zimmermann. *Giotto,* I, fig. 34, 77, 78, 93-102

Technique of Fresco

Brown. *Fine Arts,* §§ 70, 71, 72

Cennino Cennini, *Book of the Art,* Ch. 67, 68, 71, 83, etc., pp. 215-219 by Editor

Jackson. *Mural Painting,* 47-68

Jewett. *Masterpieces,* 7-13

Macclehose. *Vasari on Technique*

Vasari, Milanese ed. I, 181-182

A. 1. Technique of fresco painting: intonaco, colors, design, "buon fresco," "fresco a secco"

2. Early vaulted churches, Romanesque and Gothic

   Divisions of interior: nave, aisles, transepts, apse, side chapels, windows, divisions and shapes of plaster surfaces on walls and vaulting

3. Rise and development of fresco painting, XIII century

   Example: San Francesco, Assisi, see photographs, plans and charts

4. Cimabue's frescoes at Assisi

   Archangels. Triforium Gallery, Upper Church
   Crucifixion. Upper Church
   Madonna and Angels. Lower Church

5. Old Traditions concerning Cimabue, the "Father of Italian Painting"

   See Cartwright. *Painters of Florence,* Ch. I
   Vasari, Blashfield ed. I, 1-14
   Vasari, Milanese ed. I, 247-267

B. Comparison of mosaic and fresco

   Design, figure drawing, color, decorative effect
   Expression, significance

ALTARPIECES IN TEMPERA. EARLY EXAMPLES

Painted Crucifixes, see Venturi, V, fig. 1-26

Madonna and Child, Crucifixion, diptych, painter unknown. Academy, Florence, see Venturi, V, fig. 29, 81

Madonna and Saints, Margaritone da Arezzo. National Gallery, London

Madonna and Child, Guido da Siena. Palazzo Pubblico, Siena

Madonna and Child with Angels, Cimabue. Academy, Florence

Madonna and Child with Angels, Cimabue. Louvre, Paris

For other examples see Venturi, V, illustrations to Ch. I (Capitolo I)

References: Altarpieces, Technique of Tempera, Panel Pictures

Burlington Magazine, VII, 175-176, R. Fry, Tempera Painting
Cennino Cennini. *Book of the Art,* Ch. 113-124, 134-138, 141, 145, etc., pp. 183-209, by Editor
C. & C., New ed. I, Ch. V
Jackson. *Mural Painting,* 69-85
Jewett. *Masterpieces,* 24-28
Macclehose. *Vasari on Technique*
Vasari, Milanese ed. I, 183-184

A. Early Altarpieces

1. Shapes of altarpieces, arrangement of parts
   Crucifix, single panel, diptych, triptych, polyptych, ancona, predella, reredos, dossale
2. Technique of tempera
   Meaning of "tempera," preparation of panel, gesso, use of gold, method, effect
3. Study of examples, see above

B. Figure drawing in these early works, proportions, pose, types, costume, expression

Comparison of fresco and tempera, differences due to technique

References to Mediaeval Period

C. & C., I, New ed., Ch. I (part), II, III
Kugler, I, 9-85
K. & Z. I, 368-378
Lafenestre. *Peinture Italienne,* 23-60
Michel. *Histoire de l'Art,* II, pte. 1, Ch. IV, La Peinture Italienne avant Giotto
Zimmermann. *Giotto,* I, Ch. I, II, III, IV

C. 1. Royal and Imperial patrons of art: Constantine, Theodosius, Galla Placidia, 313-450; Theodoric the Ostrogoth, 493-526; Justinian, Emperor of East and West, 527-565

2. Italy in the Dark Ages

Foreign influences affecting the development of art

Lombard dominion in Italy, 568-774

Saracens in Southern Italy, 827-878

Normans in Southern Italy, 1053-1194

Founding of monasteries

3. Examples of Italian Romanesque architecture

Baptistery, Florence

Duomo, Monreale

Duomo and Campanile, Pisa

4. Examples of Lombard Romanesque sculpture

Baptistery, Parma

Duomo, Modena

5. Influence of St. Francis of Assisi upon Italian art

The spirit of his teaching, thrilled with love for God, for Man and for Nature is illustrated in his canticle, one of the earliest poems in the Italian language.

CANTICLE OF THE SUN, BY ST. FRANCIS OF ASSISI

O most high, almighty, good Lord God, to thee belong praise, glory, honor and all blessing!

Praised be my Lord God with all his creatures; and specially our brother the sun, who brings us the day, and who brings us the light; fair is he, and shining with a very great splendor: O Lord, he signifies to us thee!

Praised be my Lord for our sister the moon, and for the stars, the which he has set clear and lovely in heaven.

Praised be my Lord for our brother the wind, and for air and clouds, calms and all weather, by the which thou upholdest in life all creatures.

Praised be my Lord for our sister water, who is very serviceable unto us, and humble, and precious, and clean.

Praised be my Lord for our brother fire, through whom thou givest us light in the darkness; and he is bright, and pleasant, and very mighty, and strong.

Praised be my Lord for our mother the earth, the which doth sustain us and keep us, and bringeth forth divers fruits, and flowers of many colors, and grass.

Praised be my Lord for all those who pardon one another for his love's sake, and who endure weakness and tribulation; blessed are they who peaceably endure, for thou, O most Highest, shalt give them a crown!

Praised be my Lord for our sister, the death of the body, from whom no man escapeth. Woe to him who dieth in mortal sin! Blessed are they who are found walking by thy most holy will, for the second death shall have no power to do them harm.

Praise ye, and bless ye the Lord, and give thanks unto him, and serve him with great humility.

Version of Matthew Arnold in "Pagan and Mediaeval Religious Sentiment," *Essays in Criticism*

References to St. Francis

Oliphant. *St. Francis of Assisi* (Main Library)
Sabatier, P. *St. Francis of Assisi* (Main Library)
Salter. *Franciscan Legends,* Ch. I, II, III
Thode. *Franz von Assisi*

GOTHIC PERIOD, XIV CENTURY, TRECENTO

TUSCAN SCHOOLS, SIENA AND FLORENCE, 1300-1350

DUCCIO DI BUONINSEGNA of Siena, flourished 1282-1339, pupil of Cimabue, (Venturi)

Works

Duomo Altarpiece (reredos), called "La Maestà," 1308-1311, now in Opera del Duomo, Siena

Altarpiece (dossale). Academy, Siena, (See Venturi, V, fig. 476)

Triptych. National Gallery, London, (See Venturi, V. fig. 451)

Madonna Rucellai. Sta. Maria Novella, Florence, formerly attributed to Cimabue, given by some recent critics to Duccio

For more extended list see Berenson, Central Italian Painters, 140.

References to Duccio

Berenson. *Central It. Painters,* § III
Blashfield. *Italian Cities,* I, Siena, 78-81
Burlington Magazine, V, 349-350, Cust and Douglas, Pictures in the Royal Collections, II
Cole. *Old Italian Masters,* Ch. III
Douglas. *History of Siena,* 334-353
Heywood and Olcott. *Siena,* 179, 255-267
K. & Z., II, 140-143
Kugler, I, 115
Masters in Art, May, 1908
Michel. *Histoire de l'Art,* II, pte. 2, 819-836
Richter. *Siena,* 77-79
Springer. *Kunstgeschichte,* III, 28
Vasari, Blashfield ed. I, 145-149
Vasari, Milanese ed. I, 653-659
Venturi, V, 553-584, fig. 450-476

A. Detailed study of Duccio's Maestà, see photographs and charts

Arrangement of whole, composition of each panel, character of figures

Significance of pose and gesture, character of landscape and architecture, iconography, color, elements of beauty

B. The Rucellai Madonna

Composition and character

Modern discussion of authorship

Relation to the style of Duccio and of Cimabue, see photographs

For discussion of this work, its probable authorship and the relation of Duccio to Cimabue see Venturi, V, 63-80, and 80, note, C. & C., New ed. I, 187-198.

GIOTTO DI BONDONE of Florence, 1276-1336

Important Works

Frescoes

Upper Church, San Francesco, Assisi

Scenes from the Life of St. Francis (part), early

Arena Chapel, Padua, 1304-1309c

Scenes from the Lives of Christ and the Virgin Mary, Last Judgment, Allegorical Figures

Bardi Chapel, Santa Croce, Florence

Scenes from the Life of St. Francis, Figures of Saints

Peruzzi Chapel, Santa Croce, Florence

Scenes from the Lives of SS. John the Baptist and John the Evangelist

Lower Church, San Francesco, Assisi, Cappella della Maddalena

Scenes from the Life of St. Mary Magdalen

Altarpieces

Stefaneschi Altarpiece, triptych. Sacristy of St. Peter's, Rome (part). Attribution questioned

Madonna and Angels. Academy, Florence

For more extended lists see Berenson, *Florentine Painters,* 119 and Perkins, *Giotto,* 146. Berenson and Venturi attribute to early followers and assistants of Giotto many works formerly accepted as his own.

References to Giotto

Berenson. *Florentine Painters,* § I, II
Blashfield. *Italian Cities,* II, Assisi
Cartwright. *Painters of Florence,* Ch. II
Conway. *Early Tuscan Art,* Ch. III
Cole. *Old Italian Masters,* Ch. IV
C. & C., II, New ed., Ch. I, II, III, IV, V
C. & C., I, Old ed., Ch. VIII, IX, X, XI
De Selincourt. *Giotto,* monograph, Duckworth Series
Das Museum. Vol. VIII, 33, P. Schubring, Giotto
Jewett. *Masterpieces,* 13-15, 43-47
K. & Z., II, 150-164
Kugler, I, 85-99
Lafenestre. *Peinture Italienne,* Ch. IV.
Masters in Art, August, 1902
Michel. *Histoire de l'Art,* II, pte. 2, 777-819, Bibliographie, 915
Moschetti. *La Cappella degli Scrovegni*
Müntz. *Les Précurseurs,* 21-27
Perkins. *Giotto,* monograph, Bell Series
Quilter. *Giotto,* monograph
Ruskin. *Mornings in Florence,* Santa Croce
Ruskin. *Giotto and his Works in Padua*
Springer. *Kunstgeschichte,* III, 16-22
Thode. *Franz von Assisi,* 118-173, 251-261
Vasari, Blashfield ed. I, 48-80
Vasari, Milanese ed. I, 369-428
Venturi, V, 242-451
Zimmermann. *Giotto,* I, Ch. V, VI

A. Study of Giotto's Works

Upper Church of San Francesco, Assisi, Scenes from Life of St. Francis

Arena (Scrovegni) Chapel, Padua
Scenes from the Lives of Christ and the Virgin Mary

Santa Croce, Florence

Bardi Chapel, Scenes from the Life of St. Francis

Peruzzi Chapel, Scenes from the Lives of SS. John the Baptist and John the Evangelist

Lower Church of San Francesco, Assisi, Cappella della Maddalena

Scenes from the Life of St. Mary Magdalen.

In studying these works consult the charts for the position of the frescoes and the sequence of subjects. The photographs and plates are numbered to correspond with the charts. In making the attributions Berenson and Venturi have been followed.

Other Works by Giotto, see above

B. 1. Lower Church of San Francesco, Assisi, cross-vaulting of nave and transept

Vow of St. Francis; Poverty, Chastity, Obedience

Glorification of St. Francis

Cf. Paduan frescoes

2. Characteristics of Giotto's style

Character and pose of figures, landscape, architecture

Composition, color, decorative effect

"Tactile values," creative imagination

3. Story of the early life of the Virgin

See *Apocryphal New Testament*, 1-15, Mary, Protoevangelion

Bell, Mrs. *Apostles and Early Saints*, Ch. II, III

Jameson, Mrs. *Legends of the Madonna*, Hurll ed. 184-203; old ed. 246-278

FOLLOWERS OF GIOTTO

Unknown Assistants in Church of San Francesco, Assisi

TADDEO GADDI, 1300c-1366, godson and pupil of Giotto

Frescoes, Baroncelli Chapel, Santa Croce, Florence

Scenes from the life of the Virgin

For other works by Taddeo see Cartwright, *Painters of Florence*, 71

BERNARDO DADDI

Triptych. Uffizi, Florence, Venturi, V, fig. 411-413

Triptych. Museum, Berlin, Venturi, V, fig. 416-418

For other works by Bernardo Daddi see Venturi, V, 520, note 2

FOLLOWERS OF DUCCIO

SIMONE MARTINI called MEMMI, 1283-1344, pupil of Duccio

Important Works

Frescoes

Palazzo Pubblico, Siena, Madonna and Saints, "La Maestà," 1315-1320

Lower Church, San Francesco, Assisi, Cappella di San Martino

Scenes from the Life of St. Martin, 1322-1326

Palazzo Pubblico, Siena, Equestrian Portrait, 1328

Altarpieces

St. Louis of Toulouse crowning his brother, King Robert. San Lorenzo Maggiore, Naples, 1317

Annunciation and Saints. Uffizi, Florence, 1333, with aid of Lippo Memmi.

A beautiful imitation of this work in S. Pietro Ovile, Siena, is attributed to Andrea Vanni, 1333-1414c

Polyptych. Museum, Antwerp (from Avignon)

For more extended list see Berenson, *Central Italian Painters,* 181

References to Simone Martini

Berenson. *Central Italian Painters,* § IV
Douglas. *History of Siena,* 354-363
Kugler, I, 191-195
Lafenestre. *Peinture Italienne,* 96-99
Michel. *Histoire de l'Art,* II, pte. 2, 836-857
Vasari, Blashfield ed. I, 100-113
Vasari, Milanese ed. I, 545-591
Venturi, V, 589-722
For Story of St. Martin
Bell, Mrs. *Great Hermits and Fathers,* 194-201
Jameson, Mrs. *Sacred and Legendary Art,* Hurll ed. II, 705-712; Old ed. II, 341-348

LIPPO MEMMI, brother-in-law and assistant of Simone Martini

Madonna and Saints. Sala del Consiglio, Palazzo Pubblico, San Gimignano

For other works see Berenson, *Central It. Painters,* 147-148

PIETRO LORENZETTI, fl. 1306-1342, pupil of Simone

AMBROGIO LORENZETTI, fl. 1331-1344, pupil of his brother

Frescoes by Pietro

Lower Church of San Francesco, Assisi, left transept

Scenes of the Passion

Madonna and Child with SS. Francis and John the Evangelist

San Francesco, Siena, Crucifixion, 1331c

Altarpieces by Pietro

Madonna and Saints, polyptych. Pieve, Arezzo, 1320, Venturi, V, fig. 544

Madonna and Angels. Uffizi, Florence, Venturi, V, fig. 546

Frescoes by Ambrogio

Palazzo Pubblico, Siena, Sala della Pace

Good and Bad Government, 1338-1340

San Francesco, Siena

Martyrdom of Saints

St. Francis before the Pope, 1331

Altarpieces by Ambrogio

Madonna and Saints, polyptych. Academy, Siena, Venturi, V, fig. 580

Madonna and Angels, polyptych. Massa Marittima

Madonna and Child. Sacristy, San Francesco, Siena

For more extended lists see Berenson, *Central It. Painters,* 148-150

References to the Lorenzetti

Berenson. *Central It. Painters,* § V

Burlington Magazine, V, 81, Perkins, Forgotten Masterpiece by Ambrogio Lorenzetti

Douglas. *History of Siena,* 363-376
Lafenestre. *Peinture Italienne,* 99-105
Michel. *Histoire de l'Art,* II, pte. 2, 858-877
Petrocchi. *Massa Marittima,* 84-85
Vasari, Blashfield ed. I, 94-99
Vasari, Milanese ed. I, 521-535
Venturi, V, 668-722, many illustrations
For other Tuscan painters of this period see Von Mach, *History of Painting,* Table 2; 1, 2

General References. Tuscan Schools of the early Trecento

Conway. *Early Tuscan Art,* Ch. III, IV
Jewett. *Masterpieces,* Ch. V.
K. & Z., II, 140-147, 150-164
Michel. *Histoire de l'Art,* II, pte. 2, 777-877
Richter. *Siena,* 71-105
Sturgis. *Appreciation of Pictures,* 27-40

A. 1. Characteristics of Giottesque painting

2. Detailed study of the works of the Sienese masters

3. Comparison of Florentine and Sienese works of this period
   Color, composition, character of figures, gesture, costume
   Observation of nature, landscape, architecture
   Expression of religious sentiment and other strong emotions

B. Sources of information concerning Italian painting

Michel. *Histoire de l'Art,* II, pte. 1, 458, Les Sources de l'Histoire de la Peinture Italienne
Vasari, Blashfield ed. I, Preface, pp. v-xv, xxi-xxiv

TUSCAN SCHOOLS, FLORENCE AND SIENA, 1350-1400

ANDREA DI CIONE, called ORCAGNA, 1308-1368, disciple of Bernardo Daddi

LEONARDO, his brother, called NARDO DI CIONE, d. 1365, influenced by Sienese Painting

Frescoes, Strozzi Chapel, Sta. Maria Novella, Florence, 1357

Last Judgment, Paradise, Inferno, attributed by recent critics to Nardo

Altarpiece with predella, Christ Enthroned with Angels and Saints. Strozzi Chapel, Sta. Maria Novella, Andrea Orcagna

ANDREA DA FIRENZE, 1333-1392

Frescoes, Spanish Chapel, Sta. Maria Novella, Florence

Campo Santo, Pisa, Scenes from Life of St. Raniero

AGNOLO GADDI, 1333(?)-1396, son and pupil of Taddeo Gaddi

Frescoes, Choir, Santa Croce, Florence

Story of the Holy Cross, 1394

UNKNOWN FOLLOWER of the Lorenzetti

Frescoes, Campo Santo, Pisa, 1377c

Story of the Hermits
Inferno
Last Judgment
Triumph of Death
Resurrection
Christ appearing to Apostles
Ascension

SPINELLO ARETINO (SPINELLO SPINELLI DA AREZZO), 1333-1410

Frescoes, Sacristy, San Miniato Florence

Scenes from the Life of St. Benedict

Palazzo Pubblico, Siena, Sala di Balìa

Pope Alexander III and Frederic Barbarossa

SCHOOL OF VERONA, 1350-1400

ALTICHIERO ALTICHIERI, 1330-1395, Founder of the School

Frescoes, Cappella di San Giorgio adjoining Sant'Antonio, Padua

Scenes from the Life of Christ, Stories of Saints

For list of works see Berenson, *North It. Painters,* 160

References to Altichiero

Berenson. *North It. Painters,* § I
K. & Z. II, 178-179
Venturi, V, fig. 762-773

For other painters of this period see Von Mach, History of Painting, Table 2; 1, 2, 4.

General References. Tuscan schools of the late Trecento

Berenson. *Central It. Painters,* 51-54
Berenson. *Florentine Painters,* 20-23
Burlington Magazine, II, 117-131. R. Fry, Pictures in Coll. of Sir Hubert Parry; 309-325. F. M. Perkins, Andrea Vanni
Cartwright. *Painters of Florence,* Ch. III
Cole. *Old Italian Masters,* Ch. IX, X
Conway. *Early Tuscan Art,* Ch. V
K. & Z., II, 168-177
Lafenestre. *Peinture Italienne,* 82-122
Michel. *Histoire de l'Art,* II, pte. 2, 877-915, Bibliographie, 915
Ruskin. *Mornings in Florence,* The Spanish Chapel
Supino. *Pisa* 33-92
Vasari, Blashfield ed. I, 114-144
Vasari, Milanese ed. I, 521-591, 593-620, 635-646, 677-694
Venturi, V, 722-890, many illustrations

A. Great Examples of Fresco Painting in the later Trecento

1. Spanish Chapel, Santa Maria Novella, Florence
2. Strozzi Chapel, Santa Maria Novella, Florence
3. Campo Santo, Pisa, Triumph of Death, etc.
4. Choir, Santa Croce, Florence

Decorative purpose of these frescoes, formal and informal composition

Adaptation of design to form of wall-space

Pictorial story-telling, panels and borders, continuous or wandering composition, color, pattern

Altarpieces of this period

Shapes of panels, polyptych, triptych

Composition of separate panels

Fusion of Florentine and Sienese characteristics

B. Characteristics of the Tuscan Schools of the Trecento

1. Figure drawing: pose, costume, gesture, grouping, types of beauty
2. Landscape: mountains, roads, trees
3. Architecture: chapels, dwellings, architectural ornament, thrones and other architectural features, Tuscan Gothic style
4. Decorative details: haloes, crowns, jewels, brocades, weapons, instruments of music
5. Pictorial composition: foreground, background, middle distance, chiaroscuro, aerial perspective

C. 1. Influence of ancient art upon painters of the Trecento
Müntz. *Précurseurs,* 20-33

2. Rivalry between Florence and Siena
3. Examples of Tuscan Gothic Architecture

Cathedrals of Siena and Orvieto

Campanile, Florence

Santa Croce, Florence

4. Examples of Tuscan Gothic Sculpture

Works of Niccolò and Giovanni Pisano, of Andrea da Pontedera (Pisano) and Andrea Orcagna

5. Italian Literature

Dante and the Divina Commedia, Petrarch, Boccaccio

EARLY RENAISSANCE: XV CENTURY, QUATTROCENTO

"It is in Italy, in the fifteenth century, that the interest of the Renaissance mainly lies,—in that solemn fifteenth century which can hardly be studied too much, not merely for its positive results in the things of the intellect and the imagination, its concrete works of art, its special and prominent personalities, with their profound æsthetic charm, but for its general spirit and character, for the ethical qualities of which it is a consummate type." Pater, *Renaissance,* Preface.

SCHOOL OF FLORENCE, 1400-1450

DON LORENZO MONACO, 1370c-1425

Examples of his work

Coronation of the Virgin. Uffizi, Florence

Annunciation. Santa Trinità, Florence

For more extended list see Cartwright, *Painters of Florence,* 72

FRA GIOVANNI DA FIESOLE, called FRA ANGELICO, 1387-1455

Works

First period and style, Cortona and Fiesole, 1409c-1433

Four small panels for shrines

1. Annunciation and Adoration. San Marco, Florence
2. Madonna della Stella. San Marco, Florence
3. Assumption of the Virgin. Gardner Coll. Fenway Court, Boston
4. Coronation of the Virgin. San Marco, Florence

Altarpieces

Annunciation. Chiesa del Gesù, Cortona
Coronation of the Virgin. Louvre, Paris
Coronation of the Virgin. Uffizi, Florence
Last Judgment. Academy, Florence
Annunciation. Prado, Madrid

Second period, transitional style, Fiesole, 1433-1436

Altarpieces

Madonna dei Linajuoli. Uffizi, Florence
Madonna and Saints. Gallery, Perugia

Third period, Convent of San Marco, 1436-1445

Frescoes in the Convent

Cloisters

St. Dominic at foot of Cross
Christ as a Pilgrim, lunette above door
St. Peter Martyr, lunette above door
St. Dominic, lunette above door
St. Thomas Aquinas, lunette above door
The Risen Christ, lunette above door

Chapter House

The Great Crucifixion

Corridor and Cells

Scenes from the Life of Christ

Other works of this period

Madonna di San Marco. Academy, Florence
Deposition. Academy, Florence
Series of 34 Panels, Scenes from the Life of Christ, partly by pupils. Academy, Florence

Fourth period, Rome and Orvieto, 1445-1455

Frescoes in Rome

Chapel of San Lorenzo, Vatican, (called Chapel of Nicholas V)

Scenes from the Lives of SS. Stephen and Lawrence

See photographs and chart

Frescoes in Orvieto

Chapel of San Brizio (Cappella Nuova), Cathedral Part of the vaulting, (Chapel finished later by Signorelli)

For more extended lists see Berenson, *Florentine Painters,* 99-102 and Douglas, *Fra Angelico,* 171-179

References to Fra Angelico

Berenson. *Florentine Painters,* § III
Cartwright. *Painters of Florence,* Ch. VI
Cole. *Old Italian Masters,* Ch. XII
Conway. *Early Tuscan Art,* Ch. VI
C. & C., Old ed. I, Ch. XXVII
Das Museum, I, 55. G. Gronau, Fra Angelico
Douglas, Langton. *Fra Angelico,* monograph, many illustrations
K. & Z., II, 237-248
Kugler, I, 125-132
Lafenestre. *Peinture Italienne,* 144-153
Masters in Art, February, 1903
Müntz. *Renaissance,* I, 651-664
Supino. *Fra Angelico,* monograph
Vasari, Blashfield ed. II, 31-48
Vasari, Milanese ed. II, 505-534

A. Fra Angelico; his life, work and influence

1. Study of his works, see above
2. Development of his style, comparison of early and late works
3. Personality and influence

B. 1. Early Renaissance architecture in Fra Angelico's paintings

See Douglas. *Fra Angelico,* Ch. III

2. Landscape backgrounds in Fra Angelico's paintings

3. Figure drawing, action and gesture, types of beauty

MASOLINO (TOMMASO DA PANICALE) 1384-1447 (?)

Frescoes

San Clemente, Rome, Cappella di Sta. Caterina
Scenes from the Life of St. Catherine of Alexandria

Sta. Maria del Carmine, Florence, Brancacci Chapel
See chart for portions attributed to Masolino

Collegiate Church, Castiglione d'Olona near Milan
Frescoes in Choir, 1430 (?)

Baptistery, Castiglione d'Olona
Scenes from the Life of St. John the Baptist, 1435c

MASACCIO (TOMMASO DI SER GIOVANNI DI VAL D'ARNO) 1402-1428, pupil of Masolino

Frescoes

Sta. Maria del Carmine, Florence, Brancacci Chapel
See chart for portions attributed to Masaccio

Sta. Maria Novella, Florence, entrance wall
Trinity with Saints and Donor

For more complete list see Berenson, *Florentine Painters,* 127-128

References to Masolino and Masaccio

Berenson. *Florentine Painters,* § IV

Berenson. *Study and Criticism,* II. Certain unrecognized Paintings by Masolino

Cartwright. *Painters of Florence,* Chs. IV, V

C. & C., Old ed. I, Ch. XXIV, XXV

Cole. *Old Italian Masters,* Ch. XIII

Das Museum, VIII, 41. G. Gronau, Masaccio

Gazette des Beaux Arts, XXVII, 89-99, Berenson, Quelques Peintures méconnues de Masolino

Jewett. *Masterpieces,* 18-19, 64-66

K. & Z., II, 230-237

Kugler, I, 139-146

Lafenestre. *Peinture Italienne,* 153-158

Müntz. *Renaissance,* I, 603-618

Müntz. *Précurseurs,* 96-98
Rassegna d'Arte, VIII, 81, Berenson, La Madonna Pisana di Masaccio
Vasari, Blashfield ed. I, 222-243
Vasari, Milanese ed. II, 263-273, 287-325

A. Works and influence of these painters
   1. The Brancacci Chapel
   2. The other works of Masaccio
   3. The other works of Masolino; relation of his style to that of Masaccio
   4. Comparison of Masaccio's painting with that of his predecessors
   5. Qualities of Masaccio's work; his influence

B. 1. Figure drawing, poses, costumes, grouping
   2. Every day life, street scenes
   3. Details of renaissance architecture

ANDREA DEL CASTAGNO, 1390-1457

Frescoes

Convent of Sant'Apollonia, Florence

Last Supper, (Cenacolo) and other scenes of the Passion

Imaginary portraits of heroes, poets, etc., from Villa Pandolfino

SS. Annunziata, Florence, Trinity with St. Jerome, recently discovered

Cathedral, Florence, Equestrian Portrait, Niccolo da Tolentino

References to Andrea del Castagno

Berenson. *Florentine Painters,* § V
Burlington Magazine, VII, 66-69, 222-232, H. P. Horne, Andrea del Castagno
Cartwright. *Painters of Florence,* Ch. VIII
C. & C., II, Old ed. Ch. XII
Das Museum, VII, 21-24, E. Schaeffer, Andrea del Castagno
Kugler, I, 134-136
Lafenestre. *Peinture Italienne,* 171-172
Müntz. *Renaissance,* I, 623-625
Vasari, Blashfield ed. II, 79-93
Vasari, Milanese ed. II, 667-689

PAOLO DI DONI called UCCELLO, 1397-1475

Frescoes

Cathedral, Florence, Equestrian Portrait of Sir John Hawkwood, called in Italy Giovanni Acuto

Sta. Maria Novella, Florence, Chiostro Verde, (Green Cloister)

Noah and the Flood

Paintings in Tempera

Battle of Sant'Egidio. National Gallery, London
Battle Scene. Uffizi, Florence
Predella Panels, Miracle of the Host. Ducal Palace, Urbino

References to Paolo Uccello

Berenson. *Florentine Painters,* § V
Cartwright. *Painters of Florence,* Ch. VII
C. & C., II, Old ed. Ch. XI
Kugler, I, 136-137
Lafenestre. *Peinture Italienne,* 168-175
Müntz. *Renaissance,* I, 619-622
Vasari, Blashfield ed. I, 177-191
Vasari, Milanese ed. II, 203-219

DOMENICO VENEZIANO, 1400-1461

Altarpiece, Madonna and Saints. Uffizi, Florence
Fresco, SS. Francis and Jerome. Sta. Croce, Florence

References to Domenico Veneziano

Berenson. *Florentine Painters,* § V
Cartwright. *Painters of Florence,* Ch. IX
C. & C., II, Old ed. Ch. XII, 313-316
Kugler, I, 138-139
Lafenestre. *Peinture Italienne,* 172
Vasari, Blashfield ed. II, 79-93
Vasari, Milanese ed. II, 667-689

A. Works of these painters and their innovations, see above

Note instances of the following interests

1. Strong chiaroscuro
2. Foreshortening
3. Observation of out-door nature
4. Battles, military glory, soldiers, war horses

B. 1. Variety of types, character of figures, action, grouping

2. Comparison with works of trecentisti

Fra Filippo Lippi, 1406 (?)-1469

Altarpieces

Virgin adoring the Christ-child. Academy, Florence
Annunciation. Munich Gallery
Virgin adoring the Christ-child. Gallery, Berlin
Annunciation, lunette. National Gallery, London
St. John the Baptist and other Saints. National Gallery, London

Madonna enthroned with Saints and Angels. Louvre, Paris, 1437

Predella to this Work. Academy, Florence, see Strutt, 56-61

Madonna and Saints. Academy, Florence

Coronation of the Virgin. Academy, Florence, 1441

Annunciation. San Lorenzo, Florence

Madonna and Child, tondo. Pitti, Florence

Madonna and Child with little Angels. Uffizi, Florence

Frescoes

Prato, Choir of Cathedral, Scenes from the Lives of SS. Stephen and John the Baptist

Spoleto, Apse of the Cathedral

Walls, Scenes from the Life of the Virgin

Half-dome, Coronation of the Virgin

For more extended lists see Strutt, 193-198 and Berenson, *Florentine Painters,* 123-124

References to Fra Filippo

Berenson. *Florentine Painters,* 43-45
Browning. Fra Lippo Lippi, in *Poetical Works,* p. 322, Cambridge ed.
Cartwright. *Painters of Florence,* Ch. XI
Cole. *Old Italian Masters,* Ch. XIV
C. & C., II, Old ed., Ch. XIII
Das Museum, IX, 33, Fritz Knapp, Fra Filippo Lippi
Jewett. *Masterpieces,* 28-29
K. & Z., II, 248-254
Kugler, I, 146-150
Lefenestre. *Peinture Italienne,* 172-182
Masters in Art, December, 1905
Müntz. *Renaissance,* II, 664-670
Springer. *Kunstgeschichte,* III, 101-104
Strutt. *Fra Filippo Lippi,* monograph
Supino. *Les Deux Lippi,* Première Partie
Vasari, Blashfield ed. II, 62-78
Vasari, Milanese ed. II, 611-646

For other Florentine painters of this period see Von Mach, Tables 2, 4 and 3, 1

A. Fra Filippo's life and works, characteristics of his style

Fra Filippo's early life and artistic training

Study of his altarpieces, see above; composition, color, types of beauty

The great frescoes at Prato and Spoleto

B. 1. Children and child-life in Fra Filippo's paintings

2. Love of nature, landscape backgrounds

3. Influence of other artists upon his work

4. Types characteristic of Fra Filippo, men, women and children

General References to this Period

Jackson. *Mural Painting,* 20-23
Jewett. *Masterpieces,* Ch. VI
Müntz. *Renaissance,* I, 603-627, 651-672
Müntz. *Précurseurs,* 96-103
Springer. *Kunstegeschichte,* III, 93-104
Sturgis. *Appreciation of Pictures,* 49-59
Symonds. *Renaissance, Fine Arts,* 224-247
Yriarte. *Florence,* 332-340

A. Early Renaissance traits exhibited in the works of painters

Youthful spirit, love of nature, interest in humanity; children, soldiers, courtiers, pageants

Interest in ancient art and literature

Interest in contemporary works in sculpture and architecture

Progress in technical skill; chiaroscuro, foreshortening, linear and aerial perspective

Comparison with works of the late trecento

B. Composition of early renaissance altarpieces; shapes, frames. Cf. Gothic altarpieces

Composition of great wall and vaulting frescoes. Cf. trecento examples

C. 1. Illuminated books

2. Cosimo dei Medici, Pater Patriae

SCHOOL OF FLORENCE, 1450-1500

BENOZZO GOZZOLI, 1420-1498, pupil of Fra Angelico

Important Frescoes

San Francesco, Montefalco, Apse
Scenes from the Life of St. Francis of Assisi, 1450

Riccardi (formerly Medici) Palace Chapel
Journey of the Magi, Shepherds, Paradise, 1456-1460

Sant'Agostino, San Gimignano, Apse
Scenes from the Life of St. Augustine, 1464-1467

Campo Santo, Pisa
Scenes from Old and New Testaments

For more extended list of works see Berenson, *Florentine Painters,* 105-106

References to Benozzo

American Journal of Archaeology, VIII, 226, W. Mercer, Montefalco
Cartwright. *Painters of Florence,* Ch. XIII
C. & C., Old ed., II, Ch. XXI
Cole. *Old Italian Masters,* Ch. XV
Jewett. *Masterpieces,* 17-18
K. & Z., II, 334-336
Kugler, I, 163-166
Lafenestre. *Peinture Italienne,* 184-194
Masters in Art, June, 1905
Müntz. *Renaissance,* II, 619-628
Rassegna d'Arte, Aprile, 1908, Ericksen, Nuovo Affresco di B. Gozzoli
Salter. *Franciscan Legends,* 108-110
Stokes. *Benozzo Gozzoli,* monograph, Newnes Series

Supino. *Pisa,* 92-94 and illustrations
Vasari, Blashfield ed. II, 103-113
Vasari, Milanese ed. III, 45-68
For Story of St. Augustine:
Bell, Mrs. *Great Hermits and Fathers,* Ch. XVIII
Caxton. *Golden Legend,* V, 44-67
Jameson, Mrs. *Sacred and Legendary Art,* Hurll ed. I, 303-311
Old ed. I, 324-331
For story of St. Francis see Mediaeval period, references under Canticle of St. Francis, p. 17

A. Study of Benozzo's frescoes, see above
Composition, effect as decoration
Benozzo as a landscape painter
Benozzo as a story-teller

B. Study of characteristic details in Benozzo's works
Persons of every age and rank, costumes, characterization
Architecture, civil and domestic
Mountains, trees, gardens, birds and beasts

ALESSIO BALDOVINETTI, 1427-1499

Examples of his work

Madonna and Saints. Uffizi, Florence
Annunciation, Uffizi, Florence
For list of works see Berenson, *Florentine Painters,* 103

References to Baldovinetti

Berenson. *Study and Criticism,* II, 23-38
Burlington Magazine, VIII, H. P. Horne, Altarpiece by Baldovinetti
Cartwright. *Painters of Florence,* Ch. X
Douglas. *Fra Angelico,* 109-117
Vasari. Milanese ed. II, 591-601

ANDREA VERROCCHIO, 1435-1488, sculptor; pupil in painting of Baldovinetti

Example of his work as a painter

Baptism of Christ. Academy, Florence

For list of works see Berenson, *Florentine Painters,* 140

References to Verrocchio

Cartwright. *Painters of Florence,* Ch. XVI
Cruttwell. *Verrocchio,* monograph, Duckworth series
Mackowsky. *Verrocchio,* monograph
Reymond. *Verrocchio,* monograph
Vasari, Blashfield ed. II, 237-255
Vasari, Milanese ed. III, 357-382

ANTONIO POLLAIUOLO, 1433-1498, sculptor; pupil in painting of Paolo Uccello

PIERO POLLAIUOLO, 1443-1496, pupil of his brother and of Baldovinetti

Examples of their work as painters

Tobias and the Angel. Gallery, Turin

St. Sebastian. National Gallery, London

For list of works see Berenson, *Florentine Painters,* 134

References to the Pollaiuoli

Cartwright. *Painters of Florence,* Ch. XV
Cox, Kenyon. *Painters and Sculptors,* II, The Pollaiuoli
Cruttwell. *Antonio Pollaiuolo,* monograph, Duckworth series
Vasari, Blashfield ed. II, 192-205
Vasari, Milanese ed. III, 285-307

COSIMO ROSSELLI, 1439-1507

Examples of his work

Frescoes, Sistine Chapel, Vatican, Rome

The Giving of the Law on Mt. Sinai
Sermon on the Mount
Last Supper

Chapel of the Sacrament, Sant'Ambrogio, Florence

The Miraculous Chalice

For list of works see Berenson, *Florentine Painters,* 137

References to Cosimo Rosselli

Cartwright. *Painters of Florence,* Ch. XIV
Steinmann. *Die Sixtinische Kapelle,* I, 392-431
Vasari, Milanese ed. III, 183-193

SANDRO BOTTICELLI, 1444-1510, pupil of Fra Filippo

Early work (prior to his visit to Rome, 1480)

Fortezza. Uffizi Gallery, Florence
Judith. Uffizi Gallery, Florence
St. Sebastian. Museum, Berlin
Chigi Madonna. Gardner Coll. Fenway Court, Boston
Adoration of Magi. National Gallery, London
Portrait of a Youth. National Gallery, London
Adoration of Magi. Uffizi Gallery, Florence
Adoration of Magi. Hermitage, St. Petersburg
Paintings for the Medici Villa at Castello, near Florence
Birth of Venus. Uffizi Gallery, Florence
• La Primavera (Allegory of Spring). Academy, Florence
Pallas and the Centaur. Pitti Palace, Florence
Mars and Venus. National Gallery, London

Later Works

Frescoes

Ognissanti, Florence, St. Augustine, 1480 (?)
Sistine Chapel, Vatican, Rome, 1481-1482
Story of Moses (several scenes in one)
Punishment of Korah
Temptation of Christ and Cleansing of Leper

Altarpieces

Madonna and Saints (Bardi Madonna). Museum, Berlin
The Magnificat, tondo. Uffizi, Florence
Madonna of the Melagrana (Pomegranite). Uffizi, Florence
Madonna of St. Barnaba. Academy, Florence
Coronation of the Virgin. Academy, Florence
Nativity. National Gallery, London

Frescoes from Villa Lemmi, Louvre, Paris

Lorenzo Tornabuoni and the Liberal Arts

Giovanna Tornabuoni and the Graces

Works often attributed to Botticelli

Madonna and Child with St. John and Angels, tondo. National Gallery, London

Madonna of the Roses, tondo. Pitti Palace, Florence

The Outcast. Palazzo Pallavicini, Rome

Madonna and Child with St. John. Louvre, Paris

Madonna and Child with Angels bearing Tapers. Museum Berlin

Works of the School of Botticelli

Madonna and Child. Jarves Coll. Yale Art Gallery, New Haven

Holy Family, tondo. Pitti, Florence

For more extended lists see Cartwright, *Botticelli,* 189-191, Streeter, *Botticelli,* 153-158 and Berenson, *Florentine Painters,* 106-108

References to Botticelli

Berenson. *Florentine Painters,* § XII

Burlington Magazine, I, 63-74, H. P. Horne, A lost "Adoration" by Botticelli

Burlington Magazine, IX, 291-292, F. J. M. Botticelli's "Lucretia"; Rankin, Later Works of Botticelli

Cartwright. *Painters of Florence,* Ch. XVII

Cartwright. *Sandro Botticelli,* monograph, many illustrations

Child. *Art and Criticism,* 1-27

C. & C., Old ed., II, Ch. XVIII

Cole. *Old Italian Masters,* Ch. XX

Das Museum, III, 37, A. Warburg, Sandro Botticelli

Kugler, I, 153-158

K. & Z., II, 336-343

Lafenestre. *Peinture Italienne,* 211-220

Masters in Art, May, 1900

Müntz. *Renaissance,* II, 628-642

Muther. *History of Painting,* I, 173-187

Pater. *Renaissance,* 52-64

Phillipps. *The Sistine Chapel,* 26-33, 48-53
Ruskin. *Mornings in Florence,* comments on "Fortitude" and "Judith"
Ruskin. *Ariadne Fiorentina,* Lecture VI, comments on Vasari's account of Botticelli
Steinmann. *Die Sixtinische Kapelle,* I, 459-512
Streeter. *Botticelli,* monograph, Bell Series
Symonds. *Renaissance, Fine Arts,* 249-255
Vasari, Blashfield ed. II, 209-223
Vasari, Milanese ed. III, 301-339

A. 1. Early works, comparison with works of Fra Filippo
2. Frescoes in Sistine Chapel, see above
3. Great altarpieces, composition, religious sentiment
4. Mythological and allegorical subjects, classic feeling
5. Analysis of style; characteristics, color, atmosphere

B. 1. Characteristics of Botticelli's figure drawing; types, poses, costume
2. Botticelli as a decorator; composition and pattern of his decorative designs
3. Architecture in Botticelli's works

Filippino Lippi, 1457-1504, pupil of Botticelli
Important Works
Altarpieces
Vision of St. Bernard. Badia, Florence, 1480
Madonna with Saints and Donors. Santo Spirito, Florence

Madonna and Angels, tondo. Corsini Gallery, Florence

Adoration of Magi. Uffizi, Florence

Marriage of St. Catherine. San Domenico, Bologna

Holy Family, tondo. Coll. of Mrs. S. D. Warren, Boston

Madonna and Child with four Saints. Uffizi, Florence

Madonna with St. Jerome. National Gallery, London

Adoration of Magi. National Gallery, London

Annunciation. Caraffa Chapel, Sta. Maria sopra Minnerva, Rome

For more extended list see Berenson, *Florentine Painters,* 121-123

Frescoes

Santa Maria del Carmine, Florence, Brancacci Chapel, 1484

See chart for portions attributed to Filippino

Santa Maria sopra Minerva, Rome, Caraffa Chapel, 1489-1495

Triumph of St. Thomas Aquinas

Assumption of the Virgin

Sta. Maria Novella, Florence, Strozzi Chapel (Filippo Strozzi)

Scenes from the Lives of SS. John the Evangelist and Philip, 1502

Street Corner, Prato, Madonna del Mercatale, 1498

References to Filippino

Berenson. *Study and Criticism,* II, 90-96, Unpublished Masterpiece by Filippino Lippi

Cartwright. *Painters of Florence,* Ch. XVIII

Cole. *Old Italian Masters,* Ch. XIX

C. & C., Old ed., II, Ch. XIX

Das Museum, IX, 21, Hans Mackowsky, Filippino Lippi

K. & Z., II, 343-344

Kugler, I, 158-162

Masters in Art, March, 1907

Müntz. *Renaissance,* II, 652-658

Muther. *History of Painting,* I, 187-194
Supino. *Les Deux Lippi,* Filippino
Vasari, Blashfield ed. II, 277-290
Vasari, Milanese ed. III, 461-492
For Story of St. Bernard's Vision
Bell, Mrs. *Bishops and Later Saints,* 226
Jameson, Mrs. *Monastic Orders,* 166

A. 1. Study of Filippino's altarpieces, cf. Botticelli
2. Study of the Brancacci frescoes, cf. Masaccio
3. Study of later frescoes, see above
4. Analysis of Filippino's style, development and change

B. 1. Filippino's figure drawing; pose, costume, characteristic types
2. Enthusiasm for antiquity
3. Influence of other painters upon Filippino

GHIRLANDAJO (DOMENICO DI TOMMASO BIGORDI), 1449-1494, Pupil of Alessio Baldovinetti

Important Works

Altarpieces

Adoration of the Magi. Ospedale degli Innocenti (Foundling Hospital), Florence, High Altar of Church, 1488

Adoration of Shepherds. Academy, Florence, 1485, Copy in Sta. Trinità

Madonna Enthroned. Uffizi, Florence

Visitation. Louvre, Paris

For more extended list see Berenson, *Florentine Painters,* 116-118

Frescoes

Ognissanti (All Saints Church), Florence

Madonna della Misericordia with portraits of the Vespucci Family, above, The Deposition

St. Jerome, 1480

Refectory, Cenacolo (Last Supper), 1480

Sistine Chapel, Vatican, Rome, 1482

Calling of SS. Andrew and Peter

Palazzo Vecchio, Florence, Sala dell'Orologio, 1481-1485

San Zanobi, patron of Florence, illustrious Romans

Santa Trinità, Florence, Sassetti Chapel, 1485

Scenes from the Life of St. Francis of Assisi

Santa Maria Novella, Florence, Choir, 1486-1490

Scenes from the Lives of the Virgin Mary and St. John the Baptist

Collegiate Church, San Gimignano, Chapel of Santa Fina

Scenes from the Life of Santa Fina

Portraits

Portrait, Old Man and his little Grandson, Louvre, Paris

Portrait of Francesco Sassetti and his Son, Coll. Benson, London

See Reinach, Répertoire I, 232, fig. 2

References to Ghirlandajo

Berenson. *Florentine Painters,* 63-65

Burlington Magazine, I, 6-20, Berenson, Alunno di Domenico

Cartwright. *Painters of Florence,* Ch. XIX

Cole. *Old Italian Masters,* Ch. XXV

C. & C., Old ed., II, Ch. XX

K. & Z., II, 344-350

Kugler, I, 169-176
Masters in Art, September, 1906
Lafenestre. *Peinture Italienne,* 226-236
Müntz. *Renaissance,* II, 642-652
Steinmann. *Die Sixtinische Kapelle,* I, 367-369
Symonds. *Renaissance, Fine Arts,* 257-261
Vasari, Blashfield ed. II, 167-191
Vasari, Milanese ed. III, 253-283

A. 1. Detailed study of Ghirlandajo's frescoes, see above; his qualities as a decorator

2. Altarpieces

3. Characteristics; grouping, composition, portraiture, landscape

B. Ghirlandajo's personal style; Cf. Baldovinetti, Botticelli, Filippino

Critical judgments of Ghirlandajo's worth as a painter

PIERO DI COSIMO, 1462-1521, pupil of Cosimo Rosselli

Examples of his Work

Adoration of Shepherds. Museum, Berlin

La Bella Simonetta. Museum, Chantilly

Death of Procris. National Gallery, London

Destruction of Pharaoh, fresco. Sistine Chapel, Vatican, Rome

For list of works see Berenson, *Florentine Painters,* 130

References to Piero di Cosimo

Cartwright. *Painters of Florence,* Ch. XXII
Muther. *History of Painting,* I, 162-173

Steinmann. *Die Sixtinische Kapelle,* I, 432-458
Vasari, Milanese ed. IV, 131-144

LORENZO DI CREDI, 1459-1537, pupil of Verrocchio

Examples of his Work

Annunciation. Uffizi, Florence
Adoration of Shepherds. Academy, Florence
Madonna and Saints. Duomo, Pistoia
Baptism of Christ. San Domenico, Fiesole

For list of works see Berenson, *Florentine Painters,* 113

References to Lorenzo di Credi

Cartwright. *Painters of Florence,* Ch. XXI
Mackowsky. *Verrocchio,* 96
Morelli. *Pittura Italiana,* 83-88
Vasari, Milanese ed. IV, 563-576

For other Florentine painters of this period see Von Mach, Table 3, 1

General References, Florentine painters of the later Quattrocento

Berenson. *Study and Criticism,* I, 46-69, Amico di Sandro
Das Museum, VIII, 45-48, G. Gronau, Florentiner Monumentalmalerei im späteren Quattrocento
Lafenestre. *Peinture Italienne,* 182-238
Muther. *History of Painting,* I, 134-194
Springer. *Kunstgeschichte,* III, 104-118
Sturgis. *Appreciation of Pictures,* 60-74
Symonds. *Renaissance, Fine Arts,* 247-265

SCHOOL OF SIENA, 1400-1500

TADDEO DI BARTOLO, 1362-1422, pupil of Bartolo di Fredi

Example of his Work

Frescoes, Chapel in Palazzo Pubblico, Siena

Scenes from the Life of the Virgin, 1407

For list of works see Berenson, *Central It. Painters,* 184-186

STEFANO DI GIOVANNI, called SASSETTA, 1392-1450

Example of his Work

Polyptych, Scenes from Life of St. Francis. Museum, Chantilly

SANO DI PIETRO, 1406-1481, pupil of Taddeo di Bartolo, influenced by Sassetta

Examples of his Work

Coronation of the Virgin. Academy, Siena, (Reinach, *Répertoire,* p. 158, fig. 1)

Coronation of the Virgin. Jarves Coll. Yale School of Fine Arts, New Haven (Am. Journal of Archaeology, Vol. X, pl. VII)

For list of works see Berenson, *Central It. Painters,* 175-177

LORENZO VECCHIETTA, 1412-1480, pupil of Taddeo di Bartolo

Example of his Work

Frescoes, Baptistery, Siena

For list of works see Berenson, *Central It. Painters,* 187

MATTEO DI GIOVANNI, 1435-1495, pupil of Domenico di Bartolo, strongly influenced by Sano di Pietro. (Berenson)

Examples of his Work

Madonna and Saints. Madonna delle Neve, Siena

Assumption of the Virgin. National Gallery, London

For list of works see Berenson, *Central It. Painters,* 153-155

BENVENUTO DI GIOVANNI, 1436-1518 (?) pupil of Vecchietta

Examples of his Work

Madonna and Saints. San Domenico, Siena

Madonna and Saints, polyptych. Academy, Siena (Douglas, *History of Siena,* 384, illustration)

For list of works see Berenson, *Central It. Painters,* 134-135

NEROCCIO DI LANDI, 1447-1500, sculptor, pupil of Vecchietta

Annunciation. Jarves Coll. Yale School of Fine Arts, New Haven

For list of works see Berenson, *Central It. Painters,* 156-157

References to Sienese Painters of the Quattrocento

Am. Journal of Archaeology, X, 137-151, W. Rankin, Early Italian Pictures in the Jarves Coll., (includes notes on painters of several schools)

Berenson. *Central It. Painters,* § VI
Burlington Magazine, I, 306-318, L. Douglas, A Forgotten Painter; III, 3-35, 171-184, Berenson, Sienese Painter of Franciscan Legend
C. & C., Old ed., II, Ch. VI
Douglas. *History of Siena,* 379-392
Heywood and Olcott. *Guide to Siena,* see index
K. & Z., II, 147-148, 352
Lafenestre. *Peinture Italienne,* 238-242
Richter. *Siena,* 108-121
Vasari, Milanese ed. II, 33-46

A. Characteristics of Sienese painting of the quattrocento

1. Composition of altarpieces, elements of beauty, devotional feeling
2. Line, color, textures
3. Architectural details, landscape
4. Types; angels, saints, children

B. Comparison of these painters with their Florentine contemporaries
Comparison of trecento and quattrocento Sienese altarpieces

C. Siena in the fifteenth century

Douglas. *History of Siena,* Ch. XII
Gardner. *Siena,* Ch. II.

Early Renaissance sculpture
Jacopo della Quercia, Neroccio di Landi, sculptors

PIERO DELLA FRANCESCA (DEI FRANCESCHI), 1406-1492, pupil of Domenico Veneziano

Important Works

Frescoes

San Francesco (Tempio Malatesta), Rimini, 1451
Sigismondo Malatesta kneeling before St. Sigismond

San Francesco, Arezzo, Choir, 1453-1469
History of the Holy Cross

Municipio, Borgo San Sepolcro, 1478
The Resurrection

Altarpieces

Madonna della Misericordia. Municipio, Borgo San Sepolcro, 1445

Baptism of Christ. National Gallery, London

Nativity of Christ. National Gallery, London

Madonna and Saints, Annunciation. Pinacoteca, Perugia

Madonna and Saints with Federigo, Duke of Urbino. Brera, Milan

Madonna and Angels. Santa Maria delle Grazie, Sinigaglia

Portraits

Federigo, Duke of Urbino. Uffizi, Florence

Bianca Sforza, Duchess of Urbino. Uffizi, Florence

For more extended lists see Berenson, *Central It. Painters,* 168-169 and Waters, *Piero della Francesca,* 124-129

References to Piero della Francesca

Berenson. *Central It. Painters,* § VIII
Brinton. *Renaissance,* III, 83-88, 134
C. & C., Old ed., Ch. XXII
Das Museum, VII, 53-56, W. Weisbach, Piero della Francesca

K. & Z., II, 353-354
Lafenestre. *Peinture Italienne,* 243-249
Müntz. *Précurseurs,* 100-101
Müntz. *Renaissance,* I, 627-633
Muther. *History of Painting,* I, 96-105
Vasari, Blashfield ed. II, 20-30
Vasari, Milanese ed. II, 487-503
For Story of the "Invention of the Holy Cross"
Bell, Mrs. *Hermits and Fathers,* 114-116
Caxton. *Golden Legend,* III, 169-176
Clement, Mrs. *Legendary and Mythological Art,* St. Helena

A. 1. Study of frescoes, see above
Composition, color, chiaroscuro, atmosphere

2. Study of altarpieces and portraits

3. Architecture and landscape in Piero's works

B. Characteristic types in Piero's works; angels, saints, soldiers, courtiers, laborers, women and children
Influence of Piero on Umbrian art

C. Federigo, Duke of Urbino; his military career, his palace at Urbino, his patronage of art, science and letters

MELOZZO DA FORLI, 1438-1494, pupil of Piero della Francesca
Frescoes
Fragments from the Apse of the SS. Apostoli, Rome, (church now destroyed)

Ascending Christ. Quirinal Palace, Rome, on staircase

Angels with musical instruments. Sacristy, St. Peter's Rome

Pope Sixtus IV and his Nephews with Platina. Vatican Gallery, (now on canvas)

Loreto, Santa Casa, Sacristy, Dome. Prophets and Angels

Other Works

Apothecary's 'Prentice pounding Herbs ("Pesta-Pepe"). Gall. Forlì

Angel and Virgin of the Annunciation. Uffizi, Florence, attributed

For list of works see Berenson, *Central It. Painters,* 155-156

References to Melozzo da Forlì

Berenson. *Central It. Painters,* 75-77
Brinton. *Renaissance,* III, 88, 136
C. & C., Old ed., II, Ch. XXIII
Frizzoni. *Rinascimento,* 290-293
Jewett. *Masterpieces,* 66
K. & Z., II, 355-356
Kugler, I, 219-221
Lafenestre. *Peinture Italienne,* 249-252
Morelli. *German Galleries,* 248-249
Müntz. *Renaissance,* II, 692-698, Plate I
Steinmann. *Die Sixtinische Kapelle,* I, 74-89

A. Study of Melozzo's Works; character, decorative qualities Melozzo's experiments in foreshortening

B. 1. Relation of Melozzo's style to that of his master

2. Authorship of the "Liberal Arts" from the Palazzo Ducale, Urbino

3. Melozzo's follower, Marco Palmezzano

LUCA SIGNORELLI DA CORTONA, 1441-1523, pupil of Piero della Francesca

Important Works

Early Examples

Madonna. Brera, Milan

Flagellation. Brera

Madonna of Sant'Onofrio. Winter Chapel, Cathedral, Perugia

Circumcision. National Gallery, London

Madonna and Child, tondo. Uffizi, Florence

Holy Family, tondo. Uffizi, Florence

"School of Pan." Gallery, Berlin

Frescoes

Sistine Chapel, Vatican, Rome
Last Scenes in the Life of Moses (?)

Monastery of Monte Oliveto, near Siena
Scenes from the Life of St. Benedict, 1497

Chapel of Madonna of San Brizio (Cappella Nuova) Cathedral, Orvieto
Walls and Vaulting (begun by Fra Angelico)

Later Altarpieces

Crucifixion. Municipio, Borgo San Sepolcro

St. Sebastian. Gallery, Città di Castello

Deposition. Cathedral, Cortona

Pietà. Cappella di San Niccolò, Cortona

Deposition with Predella, Story of the Holy Cross. Church of Sta. Croce, Umbertide

Predella Panel, Adoration of the Magi. Jarves Coll. Yale School of Fine Arts, New Haven

Standard; Deposition, Descent of Holy Spirit. Santo Spirito, Urbino

For more extended lists see Berenson, *Central It. Painters,* 178-181 and Cruttwell, *Signorelli,* 131-140

References to Signorelli

Berenson. *Central It. Painters,* 77-82
Brinton. *Renaissance,* III
C. & C., Old ed., III, Ch. I
Cruttwell. *Luca Signorelli,* monograph, Bell Series
Das Museum, II, 43, B. Berenson, Luca Signorelli
Jewett. *Masterpieces,* 19
K. & Z., II, 356-359
Kugler, I, 181-186
Lafenestre. *Peinture Italiennc,* 252-264
Masters in Art, May, 1907
Morelli. *Pittura Italiana,* 88-89
Müntz. *Renaissance,* II, 698-712
Steinmann. *Die Sixtinische Kapelle,* I, 358-364, 514-544
Symonds. *Renaissance, Fine Arts,* 278-294
Vasari, Blashfield ed. II, 351-366
Vasari, Milanese ed. III, 683-711

A. 1. Frescoes at Monte Oliveto, see above

2. Frescoes, Duomo, Orvieto (Consult chart for arrangement of designs)

3. Signorelli's altarpieces; composition, qualities

4. Relation of Signorelli's style to that of his master

5. Characteristics of Signorelli, his personality as shown in his works

B. 1. Figure drawing; grouping, foreshortening, action

2. Characteristic types; angels and saints, old men and youths, women, young girls and children

3. Evidences of interest in antiquity

4. Influence of contemporary sculptors on Signorelli

References to Umbro-Tuscan painters

Berenson. *Central Italian Painters,* §§ VIII, IX
Brinton. *Renaissance,* III, Ch. III
Müntz. *Renaissance,* II, 689-712
Muther. *History of Painting,* I, 126-134
Springer. *Kunstgeschichte,* III, 119-122
Waters. *Piero della Francesca,* Ch. XI

UMBRIAN SCHOOL, 1400-1450

GENTILE DA FABRIANO, 1360 (?)-1428, pupil of Alegretto Nuzi

Examples of his Work

Adoration of the Magi. Academy, Florence

Fresco, Madonna, Duomo, Orvieto

Madonna and Child. Jarves Coll. Yale School of Fine Arts, New Haven

For more extended list see Berenson, *Central It. Painters,* 145-146

References to Gentile

Burlington Magazine, VI, 470-474, Cust and Horne, Pictures in the Royal Collections, VII
Cole. *Old Italian Masters,* Ch. XI
C. & C., Old ed. III, 95-109
Hill. *Pisanello,* Ch. II
Müntz. *Renaissance,* I, 645-650
Vasari, Blashfield ed. II, 94-104
Vasari, Milanese ed. III, 5-33

OTTAVIANO NELLI DA GUBBIO (?)—1444

Madonna and Angels. Sta. Maria Nuova, Gubbio

GIOVANNI BOCCATI DA CAMERINO, fl. 1447

Madonna and Angels. Gallery, Perugia

General References

Berenson. *Central It. Painters,* § X
Lafenestre. *Peinture Italienne,* 264-266

K. & Z., II, 352-353
Springer. *Kunstgeschichte,* III, 138

A. Study of works mentioned above
Character of early Umbrian painting

UMBRIAN SCHOOL, 1450-1500

NICCOLO DA FOLIGNO, called ALUNNO, 1430-1502

Madonna of the Cherries, polyptych. Duomo, Gualdo Tadino
See Arundel Print

Madonna and Saints, triptych. Duomo, Assisi

Coronation of the Virgin, polyptych. San Niccolò, Foligno

For more extended list see Berenson, *Central It. Painters,* 157-158

BENEDETTO BONFIGLI, 1425-1496

Frescoes, Pinacoteca, Perugia. Scenes from the Lives of SS. Louis of Toulouse and Ercolano

Altarpiece, Annunciation with St. Luke. Gallery, Perugia

For more extended list see Berenson, *Central It. Painters,* 137-138

GIOVANNI SANTI DA URBINO, 1435-1494, pupil of Melozzo da Forlì

Madonna and Saints. San Domenico, Cagli, fresco

Madonna and Saints. Santa Croce, Fano

Madonna and Saints with Donors. Ducal Gallery, Urbino

Madonna and Child. National Gallery, London

Annunciation. Sta. Maria Nuova, Fano

For more extended list see Berenson, *Central It. Painters,* 177-178

FIORENZO DI LORENZO, 1440-1521

Adoration of the Shepherds. Gallery, Perugia

Miracles of San Bernardino. Gallery, Perugia

Annunciation. Fenway Court, Boston

Nativity. Metropolitan Museum, New York

For more extended list see Berenson, *Central It. Painters,* 141

References to Fiorenzo

Berenson. *Central It. Painters,* 87
Brinton. *Renaissance,* III, 140-142
C. & C., Old ed., III, 150-160
Consult also the opening pages of the books on Pintoricchio by Phillipps, Ricci and Steinmann, see below

References to the painters of this group

Berenson. *Central It. Painters,* 85-90
Brinton. *Renaissance,* 103-109, 138-141
Burlington Magazine, VII, 133-138, E. Hutton, The Father of Perugian Painting (Bonfigli)
C. & C., Old ed., III, 125-161
C. & C. *Raphael,* I, Ch. I
K. & Z., II, 352-353, 359-360
Kugler, I, 223-231
Müntz. *Raphael,* Ch. I
Lafenestre. *Peinture Italienne,* 266-268
Symonds, Margaret. *Perugia,* Ch. X, passim
Waters. *Piero della Francesca,* Ch. XII
Williamson. *Perugino,* Ch. I, II

A. Study of examples mentioned above
Character and spirit of Umbrian painting before Perugino
Traits peculiar to this school

B. Niccolò da Foligno; his influence on other masters

PIETRO VANNUCCI, called PERUGINO, 1446-1523, pupil of Fiorenzo di Lorenzo

Important Works

Frescoes

Sistine Chapel, Vatican, Rome

Christ delivering keys to Peter, 1482, Perugino and Signorelli (Steinmann)

Via Faenza, Florence, Cenacolo di Foligno, 1490c (?) (in part, Berenson)

Sta. Maria Maddalena dei Pazzi, Florence, Crucifixion, 1493-1496

Sala del Cambio, Perugia, 1499-1500

San Francesco, Montefalco, Nativity

Perugia Gallery, Nativity

San Severo, Perugia, Completion of Raphael's Fresco, 1521

Altarpieces

Madonna and Saints, tondo. Louvre

Pietà. Academy, Florence

Polyptych. Villa Albani, Rome, 1491

Madonna and Child with two Saints. Uffizi, Florence, 1493, called "Altarpiece of Fiesole"

Madonna and Child with two Saints. Sant'Agostino, Cremona, 1494

Madonna and Child with four Saints. Vatican Gallery, Rome, 1495

Pietà. Pitti Gallery, Florence

Vision of St. Bernard. Gallery, Munich, 1496

Madonna and Saints. Sta. Maria Nuova, Fano, 1497

Annunciation. Sta. Maria Nuova, Fano, 1497

Madonna and Saints, three panels, National Gallery, London, from polyptych in the Certosa, Pavia, 1499

Assumption of the Virgin. Academy, Florence, 1500

For more extended lists see Berenson, *Central It. Painters,* 162 and Williamson, *Perugino,* 121-154

References to Perugino

Berenson. *Central It. Painters,* §§ XII, XIII

Berenson. *Study and Criticism,* II, 1-22, The Caen Sposalizio

Blashfield. *Italian Cities,* II, Perugia, § II
Brinton. *Renaissance,* III, 142
C. & C., Old ed., III, Ch. VII
Cole. *Old Italian Masters,* Ch. XXVII
K. & Z., II, 360-362
Kugler, I, 231-238
Lafenestre. *Peinture Italienne,* 268-276
Masters in Art, February, 1902
Müntz. *Renaissance,* II, 714-724
Steinmann. *Die Sixtinische Kapelle,* I, 277-364
Symonds. *Perugia,* Ch. IX
Vasari, Blashfield ed. II, 316-343
Vasari, Milanese ed. III, 565-625
Williamson. *Perugino,* monograph, Bell Series

A. 1. Perugino's early frescoes, Rome and Florence, see above
Composition and character, "space composition," (Berenson)

2. Perugino's great altarpieces, grouping of figures, cf. Signorelli, Filippino Lippi

3. Architectural and landscape backgrounds in Perugino's works

4. The Sala del Cambio and its decorations. (Consult chart for arrangement)

5. Later Frescoes, Montefalco and Perugia

6. Analysis of Perugino's style; composition, color, atmosphere, devotional feeling

B. 1. Influence of other painters on Perugino

2. Characteristic details; types, poses, costumes, etc.

3. The fate of Perugino's pictures, (Williamson, *Perugino,* Ch. V)
4. Perugino's mannerisms
5. Perugino's personality as suggested in his works

BERNARDINO DI BETTO, called PINTORICCHIO, 1454-1531, pupil of Fiorenzo di Lorenzo

Important Works

Frescoes

Sistine Chapel, Vatican, Rome, 1482

Journey of Moses, Perugino and Pintoricchio (Steinmann)

Baptism of Christ, Perugino and Pintoricchio (Steinmann)

Bufalini Chapel, Church of the Ara Coeli, Rome, 1483
Scenes from the life of St. Bernardino

Sta. Maria del Popolo, Rome, 1488
Nativity (Presepio)

Borgia Apartments, Vatican, Rome, 1493-1494

Hall of Mysteries

Hall of Saints

Hall of Liberal Arts

(See Ricci, *Pintoricchio,* p. 238 and Berenson, *Central It. Painters,* p. 170 for portions attributed by these critics to Pintoricchio himself. The whole decoration was carried out from his designs and under his direction.)

Baglione Chapel, Sta. Maria Maggiore, Spello, 1500

Chapel of St. John the Baptist, Duomo, Siena, 1504

Piccolomini Library, Duomo, Siena, 1505-1507
Ten Scenes from the Life of Pope Pius II

Altarpieces

Polyptych, Madonna and Child with Saints. Gallery, Perugia, 1496

Madonna and Child with Angels and Donor. Sacristy, Duomo of San Severino

Holy Family, tondo. Academy, Siena

Madonna and Child. Fenway Court, Boston

Other Works

Portrait of a Boy. Gallery, Dresden

Return of Ulysses. National Gallery, London, fresco from the Palazzo Petrucci, Siena

For more extended lists see Berenson, *Central It. Painters,* 169-171, Phillipps, *Pintoricchio,* 155-162, Ricci, *Pintoricchio,* 237-240

References to Pintoricchio

Berenson. *Central It. Painters,* 90-95

Blashfield. *Italian Cities,* I, Siena § VIII

Brinton. *Renaissance,* III, 115-130, 146-149

C. & C., Old ed., III, Ch. VIII

Das Museum, V, 21-24, Mackowsky, Das Appartamento Borgia im Vatikan

Douglas. *History of Siena,* 393-396

K. & Z., II, 362-366

Kugler, I, 238-243

Lafenestre. *Peinture Italienne,* 276-281

Masters in Art, July, 1904

Müntz. *Renaissance,* II, 724-733

Phillipps. *Pintoricchio,* monograph, Bell Series

Ricci. *Pintoricchio,* large work, many illustrations

Scribner's Magazine, XXXIV, 125-128, Blashfield, Rehabilitation of Pintoricchio

Springer. *Kunstgeschichte,* III, 144-145

Steinmann. *Die Sixtinische Kapelle,* I, 297-332

Steinmann. *Pintoricchio,* monograph

Steinmann. *Rom in der Renaissance,* 99-120

Vasari, Blashfield ed. II, 291-303

Vasari, Milanese ed. III, 493-531

A. 1. Pintoricchio as a decorator

Detailed study of his frescoes, see above

Composition and color

2. Altarpieces of Pintoricchio

3. Comparison of his style with that of Perugino

B. 1. Characteristic details in Pintoricchio's works
Architecture, landscape, figures, costumes, accessories

2. Children and child-life, domestic scenes

3. Influence of other painters on Pintoricchio

REVIEW, TUSCAN AND UMBRIAN SCHOOLS OF THE QUATTROCENTO

A. 1. The Walls of the Sistine Chapel: Review of entire work before the days of Michelangelo. See Steinmann, Die Sixtinische Kapelle, I, Plates

References to the Sistine Chapel (additional)

Phillipps. *Frescoes in the Sistine Chapel,* Part I
Steinmann. *Die Sixtinische Kapelle,* I, Plates and Text Illustrations
Steinmann. *Rom in der Renaissance,* 60-83
Symonds. *Life of Michelangelo,* I, 237-239

2. Tuscan and Umbrian altarpieces of this period
General style, framing, arrangement of parts
Composition of panels, lunette, tondo, predella

B. 1. Contemporary life as exhibited in Tuscan and Umbrian quattrocento pictures; ceremonies, festivals, domestic life, costumes, manners

2. Portraiture; donors and spectators in religious pictures, portraits, study of character and personality

3. Influence of the sculptor Donatello on the painters of his day

4. Altarpieces; shapes, arrangement, cf. trecento altarpieces

5. Interest shown by painters in classic literature and antiquities

6. Progress in technical knowledge and skill; anatomy, perspective, color, chiaroscuro, landscape painting, pictorial composition

7. Paradiso; representations of the glory of Heaven, the hierarchies of angels, the music of Heaven, the Church Triumphant

Cf. The Heaven of Milton and its Music

"Blest pair of Sirens, pledges of Heaven's joy,
Sphere-born harmonious Sisters, Voice and Verse!
Wed your divine sounds, and mixt power employ
Dead things with inbreathed sense able to pierce
And to our high-raised phantasy present
That undisturbèd Song of pure consent
Aye sung before the sapphire-coloured throne
To Him that sits thereon.
With saintly shout and solemn jubilee;
Where the bright Seraphim in burning row
Their loud uplifted angel-trumpets blow;
And the Cherubic host in thousand quires
Touch their immortal harps of golden wires,
With those just Spirits that wear victorious palms,
Hymns devout and holy psalms
Singing everlastingly:
That we on earth, with undiscording voice
May rightly answer that melodious noise;——"
At a Solemn Music.

C. 1. Famous Quattrocentisti; reigning lords, patrons of art and learning, antiquarians, scholars, men of letters, poets

2. Early Renaissance Architecture
Characteristic features

Façade: Scroll-shaped wall filling angle formed by roof of aisle and wall of clerestory, see Sta. Maria Novella, Florence

Columns and pilasters applied to exterior of buildings

Plan: Basilica type; long transepts and apse

Central type; circular, square, polygonal or Greek-cross plan

Round columns in place of clustered piers; shafts of column not fluted, often monolithic (of one stone)

Pilasters flat with fluted shafts, capitals of Corinthian type

Arches round, not pointed

Doors with triangular pediment or low curved tympanum

Windows, round-headed, often circular in clerestory and drum of dome

Circular medallions used for decoration of spandrels, frieze, pendentives, etc.

Entablature often decorated with Greek or Roman patterns or with festoons of fruit and flowers carved in relief

In the paintings of this period these details occur constantly in the architectural parts. It will be observed that in pictures Gothic architecture goes slowly but entirely out of fashion

Examples

Santo Spirito, Florence by Brunelleschi

Cloister of San Marco, Florence by Michelozzo Michelozzi

Palazzo Ducale, Urbino by Laurana

St. Andrea, Mantua by Alberti

3. Early Renaissance Sculpture; works of Jacopo della Quercia, Donatello, Luca della Robbia, Verrocchio, A. Pollaiuolo

4. Early printed books and wood cuts

SCHOOL OF FERRARA, 1450-1500

COSIMO TURA, 1430-1495, follower of Squarcione of Padua

Madonna enthroned with Angels. National Gallery, London

For list of works see Berenson, *North It. Painters*, 297

FRANCESCO COSSA, 1435-1480c, pupil of Tura

Palazzo Schifanoia, Ferrara, Frescoes (in part)

For list of works see Berenson, *North It. Painters,* 201

ERCOLE ROBERTI, 1430-1496c, pupil of Tura

Madonna enthroned with Saints. Brera, Milan

For list of works see Berenson, *North It. Painters,* 213

For list of works of this school see Berenson, *North It. Painters,* 216-218

Reference to painters of Ferrara

Berenson. *North Italian Painters,* §§ VI, VII, VIII

C. & C. *North Italy,* I, Ch. XVII

K. & Z., II, 372

Müntz, *Renaissance,* II, 609-612

SCHOOL OF FERRARA-BOLOGNA, 1450-1500

LORENZO COSTA, 1460-1536

Frescoes, Chapel of St. Cecilia, Bologna

St. Cecilia giving Alms

Conversion of Valerian

Altarpieces

Madonna with Bentivoglio Family. San Giacomo Maggiore Bologna

Madonna and Saints. San Giovanni in Monte, Bologna, 1497

Coronation of the Virgin. San Giovanni in Monte, Bologna, 1501

For more extended list of works see Berenson, *North It. Painters,* 202

FRANCESCO RAIBOLINI, called FRANCIA, 1450-1517

Frescoes, Chapel of St. Cecilia, Bologna

Marriage of St. Cecilia

Burial of St. Cecilia

Altarpieces

Bentivoglio Altarpiece. San Giacomo Maggiore, Bologna, 1499

Madonna and St. Anne with Pietà, lunette. National Gallery, London

Deposition. Gallery, Parma

Madonna of the Rose Garden. Gallery, Munich

Adoration. Gallery, Bologna, 1499

Annunciation. Brera Gallery, Milan

For more extended lists see Berenson, *North It. Painters,* 220, Williamson, *Francia,* 143-156

AMICO ASPERTINI, 1474-1552, pupil of Costa and Francia

Frescoes, Chapel of St. Cecilia, Bologna

Martyrdom of Valerian

Burial of Valerian and Tiburtius

For list of works see Berenson, *North It. Painters,* 163

TIMOTEO VITI, 1467-1523, pupil of Francia

Altarpieces

St. Mary Magdalen. Gallery, Bologna

SS. Martin and Thomas à Becket with Duke Guidobaldo and Bishop Arrivabene. Sacristy, Duomo, Urbino, 1504

Christ and Magdalen, SS. Michael and Anthony. Sant'Angelo, Cagli

For more extended list see Berenson, *North It. Painters,* 298

ERCOLE DI GIULIO CESARE GRANDI, 1465-1535, "Pupil of Ercole Roberti, influenced by Costa, Francia, and Mantegna." Berenson

Madonna enthroned with Saints. National Gallery, London

For list of works see Berenson, *North It. Painters,* 211-212

References to Costa, Francia and their pupils

Berenson. *North It. Painters,* § IX
Brinton. *Renaissance,* II, 73-78, 107-109, 111-113
Cole. *Old Italian Masters,* Ch. XXIV
C. & C. *North Italy,* I, Ch. XVII, 538-550, Ch. XVIII
K. & Z., II, 372-373
Kugler, II, Ch. XIII
Lafenestre. *Peinture Italienne,* 329-339

Malvasio. *Felsina Pittrice* (kept in Library of the Masters)
Masters in Art, December, 1906
Müntz. *Renaissance,* II, 612-615, 733-738
Rassegna d'Arte, VII, 121-123 (Luglio, 1908) Gerevich, Francesco Francia
Springer. *Kunstgeschichte,* III, 136-138
Vasari, Blashfield ed. II, 304-315
Vasari, Milanese ed. III, 131-140, Costa; 533-564, Francia; 492-508, Viti
Williamson, *Francia,* monograph, Bell Series

A. Painters of Ferrara and Bologna

Cosimo Tura and his followers
The Chapel of Santa Cecilia, Bologna
Francia's altarpieces; composition, types
Landscape backgrounds of Francia and Costa

B. 1. Comparison of Francia and Perugino

2. Women and children in the works of Costa and Francia

3. Angel musicians and their instruments

4. Composition of altarpieces, arrangements peculiar to this school

SCHOOL OF PADUA, 1450-1500

ANDREA MANTEGNA, 1431-1506, pupil of Squarcione

Important Works

Frescoes and Mural Decorations

Chiesa degli Eremitani, Padua, Cappella di SS. Giacomo e Cristoforo

Four Scenes from the Life of St. James the Greater

Two Scenes from the Life of St. Christopher, 1448-1455

Castello Gonzaga (Ducal Palace), Mantua, Camera degli Sposi

Lodovico Gonzaga, Marquis of Mantua, and his Family

Hampton Court, England, from Ducal Palace, Mantua

Triumph of Caesar, painted in monochrome ("grisaille"), on paper stretched on canvas, 1488-1494

Altarpieces
(large or of medium size)

Madonna and Child with Saints, triptych. San Zeno, Verona, 1459

Adoration, Circumcision, Ascension, triptych. Uffizi, Florence, 1459

Madonna della Vittoria. Louvre, Paris, 1496

St. Luke Altarpiece, polyptych. Brera, Milan

Altarpieces
(small)

Gethsemane. National Gallery, London

Madonna of the Grotto. Uffizi, Florence

Madonna and Child with Angels. Brera, Milan

Death of the Virgin. Prado, Madrid

St. George. Academy, Venice

Madonna and Saints. Fenway Court, Boston

Allegorical subjects

Triumph of Love or Parnassus. Louvre, painted for Isabella d'Este

Triumph of Virtue. Louvre, painted for Isabella d'Este

For more extended lists see Berenson, *North It. Painters,* 253-255 and monographs on Mantegna

References to Mantegna

Berenson. *North It. Painters,* § IV
Blashfield. *Italian Cities,* II, Mantua, § III
Burlington Magazine, VIII, 87-98, Fry, Mantegna as a Mystic

Brinton. *Renaissance,* II, 19-33, 52-54
Cartwright. *Isabella d'Este* (see index)
Cole. *Old Italian Masters,* Ch. XVI
C. & C. *North It. Painting,* I, Chs. XI, XIV
Cruttwell. *Mantegna,* monograph, Bell Series
Das Museum, II, 5, P. Kristeller, Mantegna
Jewett. *Masterpieces,* 61-62
K. & Z., II, 368-371
Kristeller. *Mantegna,* large work, well illustrated
Kugler, I, 282-289
Lafenestre. *Peinture Italienne,* 290-300
Masters in Art, April, 1905
Müntz. *Renaissance,* II, 581-605
Symonds. *Renaissance, Fine Arts,* 269-278
Thode. *Mantegna,* monograph
Vasari, Blashfield ed. II, 256-276
Vasari, Milanese ed. III, 383-459

A. 1. The art school of Squarcione

2. Cappella di SS. Giacomo e Cristoforo, Eremitani, Padua
See chart for arrangement of subjects

3. The Castella Gonzaga at Mantua; Mantegna's works for the Gonzaga Family
Camera degli Sposi
Triumph of Caesar
Madonna della Vittoria
Pictures for the Marchesa Isabella d'Este

4. Mantegna's altarpieces, see above

5. Architectural and landscape backgrounds

B. 1. Mantegna as a draughtsman

2. Characteristic types in Mantegna's works: angels and saints, old men and youths, women, young girls and children

3. Influence of Donatello on Mantegna
4. Mantegna and Giovanni Bellini
5. Mantegna's interest in antiquities as shown in his works

SCHOOL OF VERONA, 1400-1450

VITTORE PISANO called PISANELLO, 1385-1455, associate in Venice of Gentile da Fabriano

Frescoes

Sant'Anastasio, Verona, St. George and the Princess

San Fermo, Verona, Annunciation with SS. George and Michael

For lists of works see Berenson, *North It. Painters,* 282 and Hill, *Pisanello*

References to Pisanello

Berenson. *North It. Painters,* § II
Das Museum, V, 21-24, P. Schubring, Vittore Pisano
Hill. *Pisanello,* monograph, Duckworth Series, Ch. I-VII
Vasari, Blashfield ed. II, 94-104
Vasari, Milanese ed. III, 5-33

SCHOOL OF VENICE, 1450-1500

ANTONIO VIVARINI DA MURANO, fl. 1440-1470

Altarpieces

Madonna and Fathers of the Church. Academy, Venice

Coronation of the Virgin. Academy, Venice

Polyptych. Lateran Gallery, Rome

BARTOLOMMEO VIVARINI, his brother, fl. 1450-1494

Madonna della Misericordia, triptych. Sta. Maria Formosa, Venice

For list of works see Berenson, *Ven. Painters,* 149

ALVISE (LUIGI) VIVARINI, 1461-1503, pupil of his uncle Bartolommeo

Altarpieces

Madonna enthroned with Saints. Academy, Venice

Madonna and Child with Angels. Church of the Redentore, Venice

For list of works see Berenson, *Ven. Painters,* 148-149

References to the Vivarini

Berenson. *Lorenzo Lotto,* Ch. II, Alvise Vivarini
Berenson. *Study and Criticism,* I, 104-106
C. & C. *North Italy,* I, Ch. II, III, IV
K. & Z., II, 376-379
Rushforth. *Crivelli,* Ch. I

A. Gentile da Fabriano and Pisanello in Venice

Altarpieces of Antonio and Bartolommeo Vivarini; characteristics of their work

B. Interest shown by this group of painters in dress, fashionable, ecclesiastical and oriental; furs, brocades, embroideries, jewels, crowns and similar rich accessories

Carlo Crivelli, 1430c-1493, pupil of Antonio Vivarini

Altarpieces

Madonna and Saints, polyptych. National Gallery, London

Madonna between SS. Jerome and Sebastian. National Gallery, London

Annunciation. National Gallery, London

Pietà. Museum of Fine Arts, Boston

St. George and the Dragon. Fenway Court, Boston

Madonna and Saints, triptych. Brera, Milan

For more extended lists see Berenson, *Ven. Painters,* 106-107 and Rushforth, *Crivelli,* 85-117

References to Crivelli

Berenson. *Study and Criticism,* I, 101-104
C. & C. *North Italy,* I, 82-89
Das Museum, V, 13-16, P. Kristeller, Carlo Crivelli
Frizzoni. *Rinascimento,* 338-341
Jewett. *Masterpieces,* 29-30
Lafenestre. *Peinture Italienne,* 301-306
Masters in Art, February, 1908
Pauli. *Venedig,* 88-93
Rushforth. *Crivelli,* monograph, Bell Series

A. Crivelli's masterpieces; composition and character

Characteristic figures; Madonna and Child, ecclesiastical saints

Costumes, architecture

Accessories, rendering of textures, patterns, color

JACOPO BELLINI, fl. 1430-1470, pupil of Gentile da Fabriano and Pisanello.

Madonna and Child. Academy, Venice

For list of works see Berenson, *Ven. Painters,* 91

GENTILE BELLINI, 1429-1507, pupil of his father, Jacopo Bellini

Important Works

Corpus Christi Procession. Academy, Venice, 1496

St. Mark preaching in Alexandria. Brera, Milan

Madonna Enthroned. Mond Coll. London

Portrait of Sultan Mohammet II. Layard Coll. Venice

Adoration of Magi. Layard Coll. Venice

GIOVANNI BELLINI, 1430 (?)-1516, pupil of his father, Jacopo Bellini

Important Works

Great Altarpieces

Madonna and Saints, triptych. Frari, 1488

Madonna and Saints with Doge Barbarigo. S. Pietro Martire, Murano, 1488

Madonna enthroned with six Saints. Academy, Venice (Altarpiece of San Giobbe)

SS. Jerome, Christopher and Augustine. Church of San Giovanni Crisostomo, Venice, 1513

Madonna enthroned with Saints. San Zaccaria, Venice, 1505

Coronation of Virgin, polyptych. San Francesco, Pesaro

Smaller Altarpieces

Madonna and Child. Brera, Milan

Pietà. Gallery, Rimini

Gethsemane. National Gallery, London.

Transfiguration. Gallery, Naples

Madonna of Two Trees. Academy, Venice

For more extended lists see Berenson, *Ven. Painters,* 89, 90

References to the Bellini

Brinton. *Renaissance,* II, 165-168

Burlington Magazine, IX, 148-149, J. R. Martin, Portrait by Gentile Bellini

Cole. *Old Italian Masters,* Ch. XVII

C. & C. *North Italy,* I, Ch. VII, VIII

Das Museum, II, 29-32, G. Gronau, Die Bellini

Fry. *Giovanni Bellini,* monograph

K. & Z., II, 379-388

Kugler, I, 302-310

Lafenestre. *Peinture Italienne,* 306-318

Lafenestre. *Titien,* 15-16

Masters in Art, September, 1900

Müntz. *Renaissance,* II, 779-786

Pauli. *Venedig,* 97-104

Springer. *Kunstgeschichte,* III, 262-265

Vasari, Blashfield ed. II, 144-166

Vasari, Milanese ed. III, 149-182

A. 1. Influence of Jacopo Bellini upon his pupils

2. Works of Gentile Bellini

Religious subjects; architectural backgrounds, oriental accessories, costumes, grouping, color

Relation of Gentile's style to that of earlier Venetian painters

3. Works of Giovanni Bellini

Great altarpieces; composition, Venetian qualities. Cf. contemporary Florentine and Umbrian altarpieces

Smaller religious pictures; comparison with similar works by Mantegna

Characteristic types; Madonna and Child, angels, venerable saints, youths, maidens, children

Analysis of style; composition, chiaroscuro, color

Architectural and landscape backgrounds

B. Giovanni Bellini's career as a painter; his comrades and pupils; relations with Albrecht Dürer

Vittore Carpaccio, 1455-1524 (?), pupil of Lazzaro Bastiano, (Ludwig and Molmenti) of Gentile Bellini, (Berenson and other critics)

Important Works

Scenes from the Life of St. Ursula. Academy, Venice, 1490-1496c

Scenes from the Lives of SS. George, Jerome and Tryphonius. San Giorgio degli Schiavoni, Venice, 1502-1508

St. George and the Dragon. San Giorgio Maggiore, Venice

Presentation of Christ-child in Temple. Academy, Venice

Presentation of Virgin in Temple. Brera, Milan

For more extended lists see Berenson, *Ven. Painters,* 101, and Ludwig and Molmenti, *Carpaccio,* 301

References to Carpaccio

Berenson. *Ven. Painters,* 17-28

Brinton. *Renaissance,* II, 132-133, 169

Cole. *Old Italian Masters,* Ch. XXXV

C. & C. *North Italy,* 195-213

Das Museum, X, 21, Robert Schmidt, Vittore Carpaccio

K. & Z., II, 388-389

Kugler, I, 319

Ludwig e Molmenti. *Vittore Carpaccio,* large work, many illustrations

Masters in Art, July, 1903

Müntz. *Renaissance,* III, 588-593

Pauli. *Venedig,* 104-109

Ruskin. *St. Mark's Rest,* The Shrine of the Slaves, The Place of Dragons

Springer. *Kunstgeschichte,* III, 265

Vasari, Blashfield ed. II, 344-350

Vasari, Milanese ed. III, 627-678

Cima da Conegliano, 1460-1517c, pupil of Giovanni Bellini and Alvise Vivarini

Important Works

Incredulity of Thomas. Academy, Venice

Incredulity of Thomas. National Gallery, London

Madonna and Child. National Gallery, London

Madonna enthroned with Saints. Louvre, Paris

For more extended lists see Burckhardt, *Cima da Conegliano,* 116-122, Berenson, *Ven. Painters,* 104-106

References to Cima

Berenson. *Ven. Painters,* 17-26

Burckhardt. *Cima da Conegliano,* monograph

C. & C. *North Italy,* I, 232-247

Rassegna d'Arte, Marzo, 1908, 41, Frizzoni, Soggetti mitologici in Cima da Conegliano

ANTONELLO DA MESSINA, 1444c-1493c, "Began under unknown Flemish painter; influenced by the Vivarini and Bellini." Berenson

Altarpieces

Crucifixion. Gallery, Antwerp

Crucifixion. National Gallery, London

St. Jerome in his Study. National Gallery

Deposition with Donors. Metrop. Museum, New York

Portraits

Condottiere. Louvre, Paris

Young Man. National Gallery, London

For other painters of this period and school see Von Mach, Table 3, 8

References to painters of this group

Berenson. *Ven. Painters,* 1-26

Berenson. *Study and Criticism,* I, 90-128

Brinton. *Renaissance,* II, Ch. V

Das Museum, VI, 53, Kristeller, Die Anfänge der venezianischen Malerei

Frizzoni. *Rinascimento,* 311-325

Lafenestre. *Peinture Italienne,* 301-326

Lafenestre. *Titien,* Ch. II

Müntz. *Renaissance,* II, 769-786

Ricketts. *The Prado,* 120-126, The Venetians before Titian

Stearns. *Four Great Venetians,* 1-18, Introduction

A. Individual traits of Carpaccio, Cima and Antonello as shown in their works

Society and home life in Carpaccio's pictures; domestic interiors, occupations, costumes, etc.

Landscape backgrounds, aerial perspective, color, atmosphere

B. Relation of Carpaccio to Gentile Bellini, of Cima to Giovanni Bellini, of Antonello da Messina to Flemish painters

The Story of St. Ursula as told by Carpaccio and by Hans. Memling; comparison of the Venetian with the Flemish version

LOMBARD SCHOOL, 1450-1500

VINCENZO FOPPA, 1427-1515c, founder of school

Adoration of Magi. National Gallery, London

Portrait of Gian Galeazzo Sforza. Wallace Coll. London

For list of works see Berenson, *North It. Painters,* 218-220

AMBROGIO FOSSANO called BORGOGNONE, 1450-1523c, pupil of Foppa influenced by Leonardo da Vinci

Marriage of St. Catherine. National Gallery, London

Madonna and Child. National Gallery, London

For list of works see Berenson, *North It. Painters,* 172-175

For other painters of this period and school see Von Mach, *History of Painting,* Table 3, 5

References to painters of this group

Berenson. *North It. Painters,* §§ XVII, XVIII

Burlington Magazine, IV, 84-94, 179-185; V, 199-202, H. Cooke, Butinone and Zenale

Burlington Magazine, I, 103-121, C. J. Ffoulkes, Date of Foppa's Death

C. & C. *North Italy,* II, Ch. I

Frizzoni. *Rinascimento,* 345-348

K. & Z., II, 376

Kugler, II, 378-384

Müntz. *Leonardo da Vinci,* I, 129-134

Müntz. *Renaissance,* II, 787-792

A. Lombard painters of the quattrocento and their works, see above Characteristic types in Lombard pictures before the days of Leonardo, Madonna and Child, angels, saints

PERIOD OF THE HIGH RENAISSANCE, XVI CENTURY, CINQUECENTO

First Part, 1500-1550

LEONARDO AND THE LOMBARD SCHOOL

Beginning of the "High Renaissance" in Florence and Milan

Leonardo da Vinci, 1452-1519, pupil of Verrocchio

Important Works

Head of Angel in Verrocchio's Baptism. Academy, Florence, attributed

Annunciation. Louvre, early

Adoration of Magi. Uffizi, Florence, unfinished

Madonna of the Rocks. Louvre, Paris, 1490

Madonna of the Rocks, replica. National Gallery, London

Last Supper. Refectory, Sta. Maria delle Grazie, Milan, 1498

Mona Lisa ("La Giaconda"). Louvre, Paris

Madonna and St. Anne. Louvre, Paris

References to Leonardo

Baring. *Thoughts on Art and Life by Leonardo da Vinci*
Berenson. *Florentine Painters,* § XI and page 121
Berenson. *North It. Painters,* § XX
Burlington Magazine, XII, 91-92, Cook, Portrait of a Musician by Leonardo
Brinton. *Renaissance,* III, Ch. I
Cartwright. *Painters of Florence,* Ch. XX
Cole. *Old Italian Masters,* Ch. XXII
Gaz. Beaux Arts, Vol. 28, 177-188, Dorez, Manuscrit Précieux, etc.
Gronau. *Leonardo,* monograph, Duckworth Series
K. & Z., II, 450-459
Kugler, II, Ch. XV
McCurdy. *Leonardo,* monograph, Bell Series
Masters in Art, February, 1901
Müntz. *Leonardo da Vinci,* 2 vols. Large work, many illustrations
Müntz. *Renaissance,* II, 666-673, 792-802
Pater. *Renaissance,* 101-134
Rigaud. *Treatise on Painting by Leonardo da Vinci*

Rosenberg. *Leonardo da Vinci,* monograph, many drawings by Leonardo
Stearns. *Midsummer of Italian Art,* 26-60
Vasari, Blashfield ed. II, 367-407
Vasari, Milanese ed. IV, 17-90
Wölfflin. *Renaissance,* Ch. II

A. 1. Leonardo's early life; personality, masters and comrades, early works

2. Leonardo at Milan
   Madonna of the Rocks
   The Last Supper

3. Leonardo in France, late works

4. Analysis of style; "grand manner," qualities peculiar to this master
   Chiaroscuro, color, atmosphere, mystery
   Typical figures; poses, grouping, expression

B. Leonardo's followers; Ambrogio da Predis, Marco d'Oggiono
   Cesare da Sesto
   Drawings by Leonardo; their character and significance

C. The Court of Ludovico il Moro

Bernardino Luini, 1465c-1553c, "Pupil probably of Borgognone; influenced by Bramantino and Leonardo." Berenson
Important Works
   Frescoes

Brera Gallery, Milan
Burial of St. Catharine
Scenes from the Life of the Virgin Mary
Madonna enthroned with SS. Barbara and Anthony

Ambrosiana, Milan, Sala della Santa Corona
The Crown of Thorns

Louvre, Paris. Nativity, Adoration of Magi

Sta. Maria dei Miracoli, Saronna, near Milan
Scenes from the Life of the Virgin Mary, Saints

Sta. Maria degli Angeli, Lugano
Crucifixion (on screen wall)
Madonna and Child with little St. John, lunette

Other Works

Christ and Pharisees. National Gallery
Madonna of the Rose Hedge. Brera, Milan
Salome. Gallery, Vienna
Marriage of St. Catharine. Poldi-Pezzoli, Milan
Madonna and Child. Wallace Coll. London, early work
Madonna and Child. Wallace Coll. London, formerly attributed to Leonardo
Madonna and Child. Layard Coll. Venice

For more extended lists see Williamson, *Luini,* 99-140 and Berenson, *North It. Painters,* 246-351

References to Luini

Berenson. *North It. Painters,* 117
Brinton. *Renaissance,* III, 71
Cole. *Old Italian Masters,* Ch. XXXIV
Gaz. Beaux Arts, XXX, 189-200, Gauthiez et Frizzoni, Nouvelles Recherches sur Bernardino Luini
Frizzoni. *Rinascimento,* 353
Masters in Art, December, 1902
Müntz. *Renaissance,* III, 672-683
Rassegna d'Arte, VII, 119-120 (Luglio, 1908), Beltrami, Frammento del Luini alla Pelucca, beautiful illustration
Rassegna d'Arte, VII, 135-136 (Agosto, 1908), Frizzoni, Un Capolavoro dell'Arte Lombarda in Danimarca

Ruskin. *Queen of the Air,* § 157
Springer. *Kunstgeschichte,* III, 212-214
Williamson. *Luini,* monograph, Bell Series

A. 1. Luini's frescoes, see above. Development of his style traced in these works

2. Luini's smaller works

3. Analysis of style; composition, types, chiaroscuro, color

4. Influence of Leonardo upon Luini

B. 1. Luini's personality, likeness and unlikeness to Leonard

2. The Pilgrimage Church at Saronno; frescoes by Luini and Gaudenzio Ferrari, Lombard qualities of these decorations

3. Landscape and architecture in Luini's works

GIOVANNI ANTONIO BAZZI, called SODOMA (SODONA), 1477-1549. Influenced by Leonardo and later by Raphael

Important Works

Frescoes

Palazzo Pubblico, Siena

Madonna and Child with Saints

SS. Ansano and Victor

Oratory of San Bernardino, Siena

Scenes from the Life of the Virgin, Figures of Saints

San Domenico, Siena, Scenes from the Life of St. Catharine

Monte Oliveto Maggiore, near Siena
Scenes from the Life of St. Benedict

Descent into Limbo, Academy, Siena

Farnesina, Rome, Alexander and Roxana, Alexander and Family of Darius

Vatican, Camera della Segnatura, ceiling decorations around the tondi of Raphael

Altarpieces

Madonna and Child. Brera, Milan

St. Sebastian. Uffizi, Florence

Adoration of Magi. Sant'Agostino, Siena

For more extended lists see Berenson, *North It. Painters,* 267-292, Cust, *Sodoma,* 341-361, Priuli-Bon, *Sodoma,* 103-132

References to Sodoma

Blashfield. *Italian Cities, I, Siena,* § IX

Burlington Magazine, IV, 256-266, R. H. H. Cust, Some Overlooked Masterpieces

Cust. *Gio. Ant. Bazzi, called Sodoma,* monograph, many illustrations

Das Museum, IV, 13-16, Vischer, Gio. Ant. Bazzi gen. Sodoma

Douglas. *History of Siena,* 397-408

Frizzoni. *Rinascimento,* 97-187, Sodoma

K. & Z., II, 497-498

Kugler, II, 543-547

Masters in Art, April, 1906

Morelli. *Pittura Italiana,* 147-155

Müntz. *Renaissance,* III, 515-536

Richter. *Siena,* 167-176

Springer. *Kunstgeschichte,* III, 196-201

Swinburne. *Siena,* in *Songs before Sunrise,* 191, ed. Chatto and Windus

Vasari, Blashfield ed. III, 353-381

Vasari, Milanese ed. VI, 379-404

A. 1. Works showing influence of Leonardo

2. Roman works, influence of Raphael

3. Works in Siena and Monte Oliveto

B. 1. Personality of Sodoma as suggested in his works; his susceptibility to the influence of other painters

2. Characteristic types, poses, grouping

3. Decorative qualities in Sodoma's work

MICHELANGELO AND RAPHAEL

MICHELANGELO BUONARROTI, 1475-1564, pupil, when a child, of Ghirlandajo

Extant Paintings

Holy Family, tondo. Uffizi, Florence

Deposition. National Gallery, London, unfinished

Frescoes, Sistine Chapel, Vatican, Rome

Vaulting, 1508-1512, Last Judgment on end wall, 1534-1541

Cappella Paolina, Vatican

Conversion of St. Paul

Martyrdom of St. Peter

References to Michelangelo

Berenson. *Florentine Painters,* 83-94

Brinton. *Renaissance,* III, 211-264

Burlington Magazine, XI, 235-236, C. J. Holmes, Where did Michelangelo learn to paint?

Cartwright. *Painters of Florence,* Ch. XXVII

Cole. *Old Italian Masters,* Ch. XXVIII

Das Museum, IV, 33-36, Goldschmidt, Kunstsprache Michelangelos

Gower. *Michael Angelo,* monograph, Bell Series
Grimm. *Life of Michael Angelo,* 2 vols.
Holroyd. *Michael Angelo* with Translation of Condivi's Life
Jewett. *Masterpieces,* 74-82
Knackfuss. *Michelangelo,* monograph
K. & Z., II, 467-476
Kugler, II, Ch. XVI
La Farge. *Great Masters,* 1-67
Masters in Art, April and May, 1901
Müntz. *Renaissance,* III, 467-494
Phillipps. *Frescoes in the Sistine Chapel,* 73-143
Ricci. *Michel-Ange,* (traduit de l'Italien)
Springer. *Kunstgeschichte,* III, 214-222, 250-258
Steinmann. *Die Sixtinische Kapelle,* Vol. II
Symonds. *Life of Michelangelo Buonarroti,* 2 vols.
Symonds. *Renaissance, Fine Arts,* 384-436
Vasari, Blashfield ed. IV, 30-254
Vasari, Milanese ed. VII, 135-404
Wölfflin. *Renaissance,* Ch. III

A. 1. Outline of Michelangelo's life, his great commissions

2. Vaulting frescoes in the Sistine Chapel, see Steinmann, *Die Sixtinische Kapelle,* II, text and plates

3. The Last Judgment

4. Analysis of style; personality of Michelangelo as revealed in his works, comparison with Leonardo

5. Influence of the Sistine frescoes upon Italian art

B. 1. Traits of Michelangelo's style exhibited in both sculpture and painting; types, proportions, poses, action, feeling, "terribilità," mystery

2. Sculpturesque qualities in his paintings

C. The Fall of Florence
Michelangelo and the Popes
The New St. Peter's Rome, and its architects
Michelangelo as a sculptor
The poems of Michelangelo

RAPHAEL (RAFFAELO SANTI DA URBINO), 1483-1520, pupil in his youth of Timoteo Viti, associated during his Umbrian period with Perugino and Pintoricchio, 1500-1504; influenced during his Florentine period by Fra Bartolommeo and Leonardo, 1504-1508; influenced during his Roman period by Michelangelo and Sebastiano del Piombo, 1508-1520

Important Works

Umbrian Period, 1500-1504

Crucifixion. Mond Coll. London
Madonna Solly. Museum, Berlin
Vision of a Knight. National Gallery, London
Coronation of the Virgin, with predella panels, detached. Vatican Gallery, Rome
St. George and the Dragon. Louvre, Paris
Sposalizio. Brera, Milan

Florentine Period, 1504-1508

Madonna del Granduca. Pitti, Florence
Madonna del Cardellino. Uffizi, Florence
"Belle Jardinière." Louvre
Madonna di Casa Tempi. Gallery, Munich
Madonna Ansidei. National Gallery, London
St. Catherine. National Gallery, London
Entombment. Borghese Gallery, Rome
Madonna of the Meadow. Gallery, Vienna

Madonna of Sant'Antonio. J. P. Morgan, lent to National Gallery

Roman Period, 1508-1520

Frescoes, Stanze of the Vatican

Camera (Stanza) della Segnatura, 1509-1511

Stanza d'Eliodoro, 1511-1514

Stanza dell'Incendio, 1517

Stanza di Constantino, 1520-1524, by pupils

The later Madonnas

Madonna of the Tower. National Gallery, London, recently acquired

Madonna di Foligno. Vatican Gallery

Madonna della Sedia. Pitti, Florence

Sistine Madonna. Gallery, Dresden

Portraits

Baldassare Castiglione, 1515. Louvre

"Donna Velata." Pitti

Pope Leo X, with two Cardinals. Pitti

For more extended lists see Berenson, *Central It. Painters,* 171-174 and Strachey, *Raphael,* 119-138

References to Raphael

Berenson. *Central It. Painters,* §§ XIV, XV, XVI

Blashfield. *Italian Cities,* II, Raphael in Rome

Brinton. *Renaissance,* III, Ch. V, 163-202

Burlington Magazine, X, 29-30, H. Cook, The Nation's New Raphael

Cole. *Old Italian Masters,* Ch. XXIX

C. & C. *Raphael, His Life and Works,* 2 vols.

Das Museum, I, 69, Wölfflin, Raffael als Madonnenmaler

Das Museum, II, 45-47, Wölfflin, Raffaels Bildnisse

Das Museum, III, 69-72, Wölfflin, Die Fresken Raffaels im Vatikan

Grimm. *Raphael*

Knackfuss. *Raphael,* monograph, many illustrations

K. & Z., II, 476-490

Kugler, II, Ch. XVIII

La Farge. *Great Masters,* 71-93, Raphael

Masters in Art, December, 1900, and April, 1903
Morelli. *Italian Masters in German Galleries,* 319-326. List of early works
Müntz. *Raphael*
Müntz. *Renaissance,* II, 739-768
Stearns. *Midsummer of Italian Art,* 169-272
Strachey. *Raphael,* monograph, Bell Series
Vasari, Blashfield ed. III, 120-233
Vasari, Milanese ed. IV, 315-416
Wölfflin. *Renaissance,* 78-142

A. 1. Outline of Raphael's life

Periods of his life

Childhood and Youth, 1483-1500

Umbrian Period, 1500-1504, Influence of Perugino and Pintoricchio

Florentine Period, 1504-1508, Influence of Fra Bartolommeo and Leonardo

Roman Period, 1508-1520, Influence of Michelangelo

2. Study of important works of each period, see above

Special References concerning the Vatican Stanze

Berenson. *Central It. Painters,* §§ XIV, XV
Blashfield. *Italian Cities,* 149-176
C. & C. *Raphael,* Vol. II, Ch. II
Das Museum, III, 69-72, Die Fresken Raffaels im Vatikan
Grimm. *Raphael,* Ch. III
Knackfuss. *Raphael,* 39-58
K. & Z., II, 480-485
Masters in Art, April, 1903
Müntz. *Raphael,* Ch. XI
Müntz. *Renaissance,* II, 754-758
Scribner's Magazine, XIII, 233, Impressions of a Decorator in Rome, Crowninshield
Strachey. *Raphael,* Ch. II, III, IV
Vasari, Blashfield, ed. III, 144, ff. text and notes 50-95, 175

3. Influence of other painters on Raphael

"Never does he seem more original than in the ideas that he borrows."—La Farge, *Great Masters,* 77

4. Raphael's "space composition," see Berenson, above

B. Raphael's assistants; Giulio Romano after the death of Raphael, his frescoes in the Palazzo del Tè, Mantua

C. Baldassare Castiglione and *"Il Cortegiano"*

FLORENTINE SCHOOL OF THE HIGH RENAISSANCE, 1500-1530

FRA BARTOLOMMEO, (BACCIO DELLA PORTA), 1475-1517

Important Works

Frescoes

Last Judgment. Uffizi, Florence, from Sta. Maria Nuova, now mounted on canvas

Christ as a Pilgrim, Madonna. Cell of Savonarola, Convent of San Marco, Florence

Large Altarpieces

Pietà. Pitti Gallery, Florence

Vision of St. Bernard. Academy, Florence, 1506

Madonna and Saints. Church of San Marco, Florence, 1509

Madonna with SS. Stephen and John. Duomo, Lucca, 1509

SS. Mary Magdalen and Catharine in Ecstasy. Gallery, Lucca, 1509

Marriage of St. Catharine. Louvre, Paris, 1511

Marriage of St. Catharine. Pitti, Florence, 1512

Madonna della Misericordia. Gallery, Lucca, 1515

Presentation in Temple. Imperial Gallery, Vienna, 1516

Salvator Mundi (Christ and Four Evangelists). Pitti, 1516

Madonna in Glory with Donor. Cathedral, Besançon Upper part, Museum, Stuttgart, (Knapp, fig. 58)

Madonna and Child enthroned with St. Anne, unfinished. Uffizi

Small Altarpieces

Adoration, Presentation, diptych. Uffizi

Noli me tangere. Louvre

Holy Family. Coll. of Sir Francis Cook, Richmond

For more extended lists see Knapp, *Fra Bartolommeo,* 251-267 and Berenson, *Florentine Painters,* 103

References to Fra Bartolommeo

Berenson. *Florentine Painters,* 77
Cartwright. *Painters of Florence,* Ch. XXIII
Cole. *Old Italian Masters,* Ch. XXIII
C. & C., Old ed., III, Ch. XIII
Das Museum, VI, 37-40, O. Fischel, Fra Bartolommeo
K. & Z., II, 492-494
Knapp. *Fra Bartolommeo della Porta,* monograph, many illustrations
Kugler, II, 445-451
Masters in Art, January, 1904
Müntz. *Renaissance,* II, 676-684
Springer. *Kunstgeschichte,* III, 188-193
Vasari, Blashfield ed. III, 60-84
Vasari, Milanese ed. IV, 175-215
Wölfflin. *Renaissance,* 143-156

MARIOTTO ALBERTINELLI, 1474-1515, friend and partner of Fra Bartolommeo

Important Works

Visitation with Predella. Uffizi, Florence

Madonna adoring Christ-child, tondo. Pitti, (Knapp, fig. 102)

Annunciation. Academy, Florence, (Knapp, fig. 110)

Madonna and Child with SS. Catharine and Barbara, tiny triptych. Poldi-Pezzoli, Milan

Crucifixion, fresco, Certosa di Val d'Ema, Florence

For more extended list see Berenson, *Florentine Painters,* 96

References to Albertinelli

Cartwright. *Painters of Florence,* Ch. XXIV
C. & C., Old ed., III, Ch. XIV, 484-492
K. & Z., II, 494-495
Knapp. *Fra Bartolommeo,* 205-234, with illustrations
Kugler, II, 451-453
Müntz. *Renaissance,* II, 684-687
Springer. *Kunstgeschichte,* III, 193-194
Vasari, Blashfield ed. III, 85-94
Vasari, Milanese ed. IV, 217-231

A. Fra Bartolommeo and Albertinelli

1. Fra Bartolommeo's altarpieces, composition, character
2. Friendship with Raphael
3. Works of Albertinelli
4. Analysis of Fra Bartolommeo's style; characteristic types, influence of other painters shown in his work, relation of Albertinelli to his comrade

Andrea del Sarto, 1486-1531, pupil of Piero di Cosimo

Important Works

Frescoes

Chiostro dello Scalzo, Florence, 1515-1526

Scenes from the Life of St. John the Baptist

SS. Annunziata, Florence, Entrance Court

Scenes from the Life of St. Philip Benizzi, 1509-1510
Adoration of Magi, 1511, Birth of Virgin, 1514
Cloister, Madonna del Sacco, lunette, 1525

Convent of San Salvi, near Florence

Last Supper (Cenacolo), 1525c

Villa of Poggio a Cajano, Tribute of Caesar, 1521

Altarpieces

Annunciation. Pitti, Florence, 1512

Madonna of the Harpies. Uffizi, Florence, 1517

Charity. Louvre, Paris, 1519c

Holy Family. Louvre, Paris, 1519c

St. John the Baptist, young. Pitti, 1522

Pietà. Pitti, 1523

Holy Family. Prado, 1524

St. Agnes. Cathedral, Pisa, 1525

Holy Family. Pitti, 1529

Holy Family. Hermitage, St. Petersburg

Madonna and Child with St. John. Wallace Coll. London

Portraits

Portrait of a Sculptor. National Gallery, London, (often called "Portrait of Himself")

Portrait of Himself. Uffizi, Florence

Portrait of Lucrezia. Uffizi, Florence

Portrait of Lucrezia. Prado, Madrid

For more extended lists see Berenson, *Florentine Painters,* 98-99 and Guinness, *Andrea del Sarto,* 67-100

References to Andrea del Sarto

Berenson. *Florentine Painters,* 78-81
Browning. *Poetical Works,* Andrea del Sarto, (Cambridge ed. 346)
Cartwright. *Painters of Florence,* Ch. XXV

Cole. *Old Italian Masters,* Ch. XXX
Das Museum, I, 29-31, H. A. Schmidt, Andrea del Sarto
Guinness. *Andrea del Sarto,* monograph, Bell Series
Jewett. *Masterpieces,* 84-86
K. & Z., II, 495-496
Kugler, II, 456-460
Müntz. *Renaissance,* III, 503-510
Muther. *History of Painting,* I, 401-404
Springer. *Kunstgeschichte,* III, 194-196
Vasari, Blashfield ed. III, 234-302
Vasari, Milanese ed. V, 5-72

A. 1. The Florentine frescoes

2. The Last Supper, comparison with that of Leonardo

3. Great altarpieces; composition, character

4. Analysis of style; composition, types, color, chiaroscuro

5. Portraits

B. Florentine altarpieces of this period

Large compositions; general style and arrangement

Small religious subjects; informal compositions, domestic touches

SCHOOL OF PARMA, 1500-1530

ANTONIO ALLEGRI of Parma, called CORREGGIO, 1494-1534. "Pupil of Bianchi and of Francia and Costa; influenced by works of Mantegna, and not improbably of Raphael, Leonardo and Michelangelo, as well as personally by Dosso and the Venetians." Berenson, *North Italian Painters,* 199

Important Works

Frescoes in Parma

Convent of San Paolo, Diana, Putti, 1518

Church of San Giovanni Evangelista, 1520-1524

St. John in Patmos, lunette, left transept

Vision of St. John, cupola

Cathedral, cupola, Assumption of the Virgin, 1524-1530

Great Altarpieces

Madonna of St. Francis. Gallery, Dresden, 1515

Madonna of St. Jerome, called "The Day" (il Giorno). Gall. Parma

Madonna of St. Sebastian. Gall. Dresden, 1525

Madonna of St. George. Gall. Dresden

Nativity called "Holy Night" (la Notte). Gall. Dresden, 1530

Madonna della Scodella. Gall. Parma

Smaller religious Pictures

Marriage of St. Catharine. Louvre, Paris

Madonna and Child with Angel Musicians. Uffizi, Florence

Madonna adoring the Christ Child. Uffizi, Florence

Madonna del Latte. Gall. Buda-Pesth

Gethsemane. Apsley House, London

Christ taking leave of his Mother. Benson Coll. London

Noli me tangere. Prado, Madrid

Mythological Subjects

Education of Love. National Gall. London

Danaë. Borghese Gall. Rome

Antiope. Louvre

Jupiter and Io. Gall. Vienna

Ganymede. Gall. Vienna

For more extended lists see Berenson, *North Italian Painters,* 199-201 and Brinton, *Correggio,* 123-142

References to Correggio

Berenson. *North It. Painters,* § XXVI
Berenson. *Study and Criticism,* I, 20-45
Blashfield. *Italian Cities,* I, 257, Parma
Brinton. *Correggio,* monograph, Bell Series
Brinton. *Renaissance,* II, 85-102
Cole. *Old Italian Masters,* Ch. XXXVIII
Das Museum, III, 53-56, A. Venturi, Correggio
Frizzoni. *Rinascimento,* 354-359
Heaton. *Correggio*
K. & Z., II, 506-511
Kugler, II, Ch. XXIII
Masters in Art, December, 1901
Moore. *Correggio,* monograph, Duckworth Series
Morelli. *Ital. Painters in Ger. Galleries,* 120-137
Morelli. *Pittura Italiana,* 123
Müntz. *Renaissance,* III, 567-582
Muther. *History of Painting,* I, 345-355
Ricci. *Correggio*
Springer. *Kunstgeschichte,* III, 259-262
Stearns. *Midsummer of Italian Art,* 273-298
Symonds. *Renaissance, Fine Arts,* 339-342
Vasari, Blashfield ed. III, 13-36
Vasari, Milanese ed. IV, 109-129

A. 1. Early works
2. The Parma frescoes; Correggio's style as exhibited in these works
3. Great altarpieces; composition, character, grouping
4. Mythological subjects
5. Analysis of style; types, poses, color, chiaroscuro, modelling, atmosphere

B. Influence of other painters upon Correggio
Correggio's disciples, his influence

VENETIAN SCHOOL OF THE HIGH RENAISSANCE, 1500-1600

GIORGIONE DA CASTELFRANCO, 1477c-1511, pupil of Giovanni Bellini

Altarpieces

Madonna and Saints. Duomo, Castelfranco, Ven.

Madonna with SS. Roch and Anthony. Prado, Madrid

Religious Subjects

Christ bearing his Cross. Fenway Court, Boston

Judgment of Solomon. Uffizi, Florence

Trial of Moses. Uffizi, Florence

Other Subjects

Adrastus and Hypsipyle. Giovanelli Palace, Venice

Aeneas, Evander and Pallas. Gallery, Vienna

Sleeping Venus. Gallery, Dresden

The Concert. Pitti, Florence, attributed also to Titian

Fête Champêtre. Louvre, Paris

Three Ages of Man. Pitti, Florence, attribution much questioned

Shepherd Boy. Hampton Court, England

Portraits

Knight of Malta. Uffizi, Florence

Portrait of a Man. National Gallery, London

Portrait of a Man with quilted sleeves. Cobham Hall, England, attributed also to Titian

For more extended lists see Berenson, *Venetian Painters,* 107-108 and Cook, *Giorgione,* 125-140

References to Giorgione

Berenson. *Study and Criticism,* I, Copies after lost originals by Giorgione

Berenson. *Venetian Painters,* §§ VII, VIII

Brinton. *Renaissance,* II, 136-142, 174-176
Burlington Magazine, VI, 156-160, Herbert Cook, Two Early Giorgiones in Sir Martin Conway's Coll.
Cole. *Old Italian Masters,* Ch. XXXII
Cook. *Giorgione,* monograph, Bell Series
C. & C. *North Italy,* II, Ch. III
Das Museum, I, 2-3, Gronau, Giorgione
Gronau. *Titian,* Ch. II
Jewett. *Masterpieces,* 35
K. & Z., II, 514-516
Kugler, II, 550-558
Lafenestre. *Titien,* Ch. II, III, passim
Masters in Art, November, 1903
Müntz. *Renaissance,* III, 589-609
Pater. *Renaissance,* 135-161, School of Giorgione
Pauli. *Venedig,* 117-120
Springer. *Kunstgeschichte,* III, 267-270
Stearns. *Four Great Venetians,* 19-46
Symonds. *Renaissance, Fine Arts,* 366-369
Vasari, Blashfield ed. III, 1-12
Vasari, Milanese ed. IV, 91-107

A. 1. Study of authentic and attributed works, see above

2. Personal style as shown in authentic works, typical figures and faces, chiaroscuro, color

3. Relation of Giorgione's style to that of Giovanni Bellini, his master, and to that of Titian, his friend

B. Love of nature in Giorgione's works; landscape backgrounds, mountains, gardens, groves

TITIAN (TIZIANO DA CADORE), 1477-1576 (?), pupil of Giovanni Bellini

Important Works (A few only are mentioned here)

Early Works showing influence of Giorgione and Palma Vecchio

Madonna with SS. Bridget and Ulphus. Prado, Madrid

St. Mark enthroned with four Saints. Sacristy, S. M. della Salute, Venice

Holy Family with a Shepherd. National Gallery, London

Christ and the Magdalen ("Noli me tangere"). National Gall. London

Man with the Glove. Louvre, Paris

Salome. Doria Gallery, Rome

Concert. Pitti, Florence?

Madonna with the Cherries. Imperial Gallery, Vienna

Madonna with St. Anthony. Uffizi, Florence

Tribute Money. Gallery, Dresden

Gipsy Madonna. Imperial Gallery, Vienna

Later Altarpieces

Assumption of the Virgin. Academy, Venice, 1518

Madonna of Casa Pesaro. Church of the Frari, Venice

Presentation of the Virgin. Academy, Venice, 1540

Entombment. Louvre, Paris

Crowning with Thorns. Louvre, Paris

Supper at Emmaus. Louvre, Paris

Assumption of the Virgin. Cathedral, Verona

Ecce Homo. Imperial Gallery, Vienna

Palace Pictures

Bacchus and Ariadne. National Gallery, London

Sacred and Profane Love. Borghese Gallery, Rome

Rape of Europa. Fenway Court, Boston

Garden of Love. Prado, Madrid

La Fede. Ducal Palace, Venice

Portraits

Alfonso d'Este and Laura. Louvre, Paris

"Young Englishman." Pitti, Florence

Pietro Aretino. Pitti, Florence

Francis I of France. Louvre

Emperor Charles V, seated. Munich

Emperor Charles V, equestrian. Prado, Madrid

Philip II of Spain. Prado

Pope Paul III. Gallery, Naples

"La Bella." Pitti, Florence

Flora. Uffizi, Florence

Empress Isabella. Prado

For more extended lists see Berenson, *Venetian Painters,* 140-145 and Gronau, *Titian,* 275-307

References to Titian

Berenson. *Venetian Painters,* 38-40, 44-48

Brinton. *Renaissance,* II, 144-149, 176-179

Burlington Magazine, II, 281, Titian's Portrait of Empress Isabella; VI, 136-138, Fry, Titian's Ariosto; VI, 95-97, Armandry, A newly discovered Titian

Cole. *Old Italian Masters,* Ch. XXXI

C. & C. *Life and Times of Titian,* 2 vols.

Das Museum, V, 29-32, G. Gronau, Tizian, als Porträtmaler

Frizzoni. *Rinascimento,* 328-333

Gronau. *Titian,* monograph, Duckworth Series

Jewett. *Masterpieces,* 82-84

Knackfuss. *Tizian,* monograph

K. & Z., II, 517-526

Kugler, II, 590-608

Lefenestre. *La Vie et l'Oeuvre de Titien*

Lafenestre et Richtenberger, *Venise,* (Notes on paintings in Venice)

Masters in Art, February, 1900

Miles. *Later Work of Titian,* Newnes Library

Müntz. *Renaissance,* III, 621-640

Ricketts. *The Prado,* 127-152, Titian and his Pictures in the Prado
Springer. *Kunstgeschichte,* III, 272-284
Stearns. *Four Great Venetians,* 47-128
Vasari, Blashfield ed. IV, 255-303
Vasari, Milanese ed. VII, 425-484

A. 1. Early works, see above. Note influence of other painters upon Titian's style

2. Great altarpieces; study of important examples

3. Palace pictures

4. Titian as a portrait painter

5. Analysis of style; composition, chiaroscuro, color, feeling

6. Comparison of Giorgione and Titian

B. Technical qualities; color, brushwork
Influence of Titian upon other painters
Landscape backgrounds

C. Spanish conquests in Italy
Emperor Charles V as a patron of art
Italian poets and men of letters, Tasso, Ariosto, Pietro Aretino

JACOPO PALMA, IL VECCHIO, 1480-1528, pupil of Giovanni Bellini

Examples of his Work

Jacob and Rachel. Gallery, Dresden

Adoration of Shepherds. Louvre, Paris

Sta. Barbara. S. M. Formosa, Venice

Santa Conversazione. Imperial Gallery, Vienna

Madonna and Saints. Santo Stefano, Vicenza

For more extended list see Berenson, *Venetian Painters,* 118-120

Reference, *Masters in Art,* February, 1905

SEBASTIANO DEL PIOMBO, 1485c-1547, pupil of Giovanni Bellini

Examples of his Work

St. John Chrysostom enthroned with Saints. Academy, Venice

Raising of Lazarus. National Gallery, London

"Fornarina." Uffizi, Florence

Portrait of a Lady. Museum, Berlin

Violin Player. Coll. Rothschild, Paris

For more extended list see Berenson, *Venetian Painters,* 120-121

References to Sebastiano

Berenson. *Venetian Painters,* 49-51
Das Museum, V, 37, O. Fischel, Sebastiano del Piombo
Müntz. *Renaissance,* III, 609-612
Vasari, Blashfield ed. III, 316-339
Vasari, Milanese ed. IV, 565-586

LORENZO LOTTO, 1480-1556, "pupil of Alvise Vivarini, influenced by Giovanni Bellini and Giorgione." Berenson, *Venetian Painters,* 113

Examples of his Work

Annunciation. S. M. sopra Mercanti, Recanati

Madonna enthroned with Saints. San Bernardino, Bergamo

Madonna enthroned with Saints. Santo Spirito, Bergamo

Portrait of an Old Man. National Gallery, London

Portrait of an Old Man. Brera, Milan

Portrait of a Lady. Carrara Gallery, Bergamo

For more extended list see Berenson, *Venetian Painters,* 113-116

References to Lotto

Berenson. *Lorenzo Lotto,* many illustrations
Das Museum, I, 43, G. Gronau, Lorenzo Lotto
Masters in Art, April, 1904

PARIS BORDONE, 1495-1570, pupil of Titian

Examples of his Work

The Fisherman and the Doge. Academy, Venice

St. George and the Dragon. Antesala dell'Udienza, Vatican

For more extended list see Berenson, *Venetian Painters,* 95-97

VINCENZO CATENA, "Active 1495-1531. Pupil of the Bellini, influenced by Carpaccio and Giorgione." Berenson, *Venetian Painters,* 102

Examples of his Work

Warrior adoring the Christ-child. National Gallery, London

Santa Cristina. S. M. Mater Domini, Venice

Nativity. Lord Brownlow, illustrated in Berenson's *Study and Criticism,* see below

For more extended list see Berenson, *Venetian Painters,* 102-104

References to Catena

Berenson. *Study and Criticism,* I, 128-134
Frizzoni. *Rinascimento,* 320-322

For other painters of this period and school see Von Mach, Table 4, 6

References to painters of this group

Berenson. *Venetian Painters*
Brinton. *Renaissance,* II
Das Museum, VII, 13, L. Justi, Die venezianische Malerei in der ersten Hälfte des XVI Jahrhunderts
K. & Z., II, 511-530
Kugler, II, 558-590
Müntz. *Renaissance,* III, 597-640

A. Venetian masters of this period

1. Examples of their work, see above
2. Qualities of Venetian painting as exhibited in these works
3. Venetian portrait painting
4. Technique

Müntz. *Renaissance,* III, 449-466

B. Comparison of Florentine and Venetian religious pictures of this period

JACOPO ROBUSTI, called TINTORETTO, 1518-1592, "May have been a pupil of Bonifazio Veronese; influenced by Titian, Parmigianino and Michelangelo." Berenson, *Venetian Painters,* 135

Important Works (A few only are mentioned here)

Adam and Eve. Academy, Venice

Cain and Abel. Academy, Venice

Miracle of St. Mark. Academy, Venice, 1548

Marriage at Cana. S. M. della Salute, Venice, 1561

Adoration of Shepherds and other Scenes from Life of Christ. Scuola di San Rocco, Venice

Great Crucifixion and Scenes of the Passion. Inner Room, Scuola di San Rocco, 1565

Ante-Collegio, Ducal Palace, Venice. Mercury and Three Graces, Forge of Vulcan, Bacchus and Ariadne, Minerva and Mars, 1578

Paradise. Sala del Gran Consiglio, Ducal Palace, 1590

For more extended lists see Berenson, *Venetian Painters,* 135-140 and Stoughton, *Tintoretto,* 95-152

References to Tintoretto

Bell. *Tintoretto,* Newnes Library

Berenson. *Venetian Painters,* §§ XVI, XVIII

Brinton. *Renaissance,* II
Cole. *Old Italian Masters,* Ch. XXXVII
Das Museum, X, 5, G. Gronau, Tintoretto
K. & Z., II, 531-534
Kugler, II, 611-616
Lafenestre et Richtenberger. *Venise* (Notes on pictures in Venice)
Masters in Art, April, 1902
Müntz. *Renaissance,* III, 660-664
Muther. *History of Painting,* II, 450-459
Ruskin. *Stones of Venice,* Venetian Index, Rocco, Church of St., *Love's Meinie,* Michael Angelo and Tintoret
Springer. *Kunstgeschichte,* III, 286-288
Stearns. *Four Great Venetians,* 179-303
Stoughton. *Tintoretto,* monograph, Bell Series
Vasari, Blashfield ed. III, 382-396
Vasari, Milanese ed., VI, 587-594

Paolo Veronese, 1528-1588

Important Works

Feast in the House of Levi. Academy, Venice

Marriage at Cana. Louvre, Paris

Christ at Emmaus. Louvre, Paris

Dream of St. Helena. National Gallery, London

Alexander and the Family of Darius. National Gallery, London

Decorations in the Ducal Palace, Venice

Sala del Gran Consiglio, ceiling, Triumph of Venice

Sala del Collegio, Venice between Peace and Justice

Ante-Collegio, Rape of Europa

Villa Barbaro, Maser, Frescoes

For more extended list see Berenson, *Venetian Painters,* 146-148

References to Paolo Veronese

Berenson. *Venetian Painters,* 62-64
Brinton. *Renaissance,* II, 151-153, 186-188
Cole. *Old Italian Masters,* Ch. XXXVI
Das Museum, VII, 17, L. Justi, Die venezianische Malerei im späteren XVI Jahrhunderts

Kugler, II, 617-623
Lafenestre et Richtenberger. *Venise,* (Notes on pictures in Venice)
Masters in Art, November, 1904
Müntz. *Renaissance,* III, 641-660
Stearns. *Four Great Venetians,* 304-365
Vasari, Blashfield ed. III, 340-352
Vasari, Milanese ed., VI, 369-374, 588, 594

A. 1. Great works of Tintoretto, see above

2. Great works of Paolo Veronese, see above

3. Comparison of Titian and Tintoretto

4. Character of Venetian painting at this period

B. 1. Contemporary life in palace and street as exhibited in paintings; nobles, citizens, laborers, wayfarers, strangers

2. Venetian portrait painting at this period

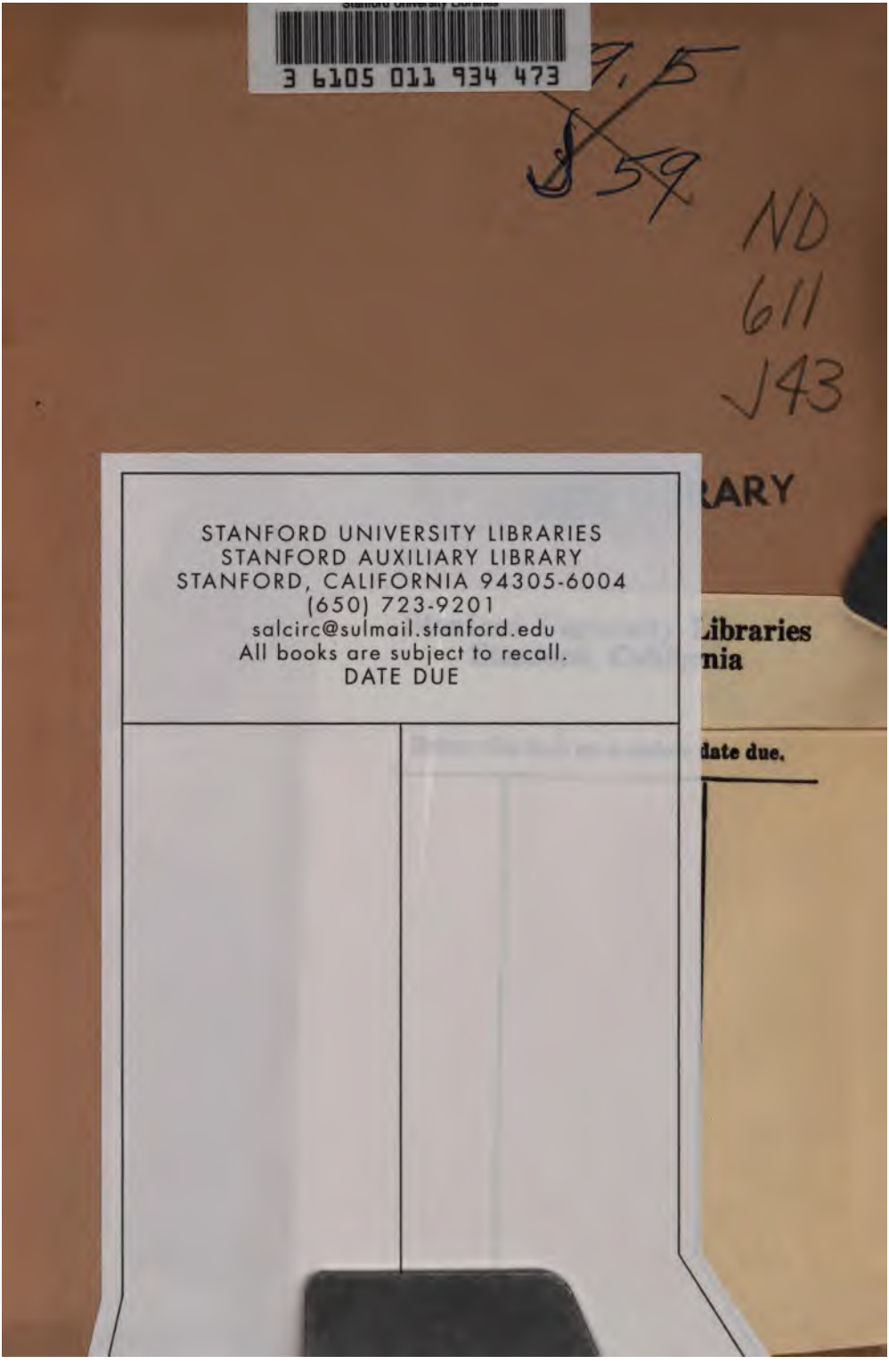
NOTE: Course VIII ends with the study of the great Venetians of the cinquecento. Many of the works by the minor painters of Venice and North Italy during this period are of peculiar beauty and interest.

For the classification of painters not mentioned in these lists consult Von Mach, *History of Painting,* List of Artists and Tables.

For critical lists of the painters and their works, consult the four little books by Berenson: *Florentine Painters, Central Italian Painters, Venetian Painters* and *North Italian Painters.*

For reading references consult the card catalogue in the Art Library and the bibliographies in the more recent reference books.

For illustrations of the works of the painters consult the card catalogue of photographs in the class-room.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